

The
ARCHITECTURAL
RECORD



MARCH 1926

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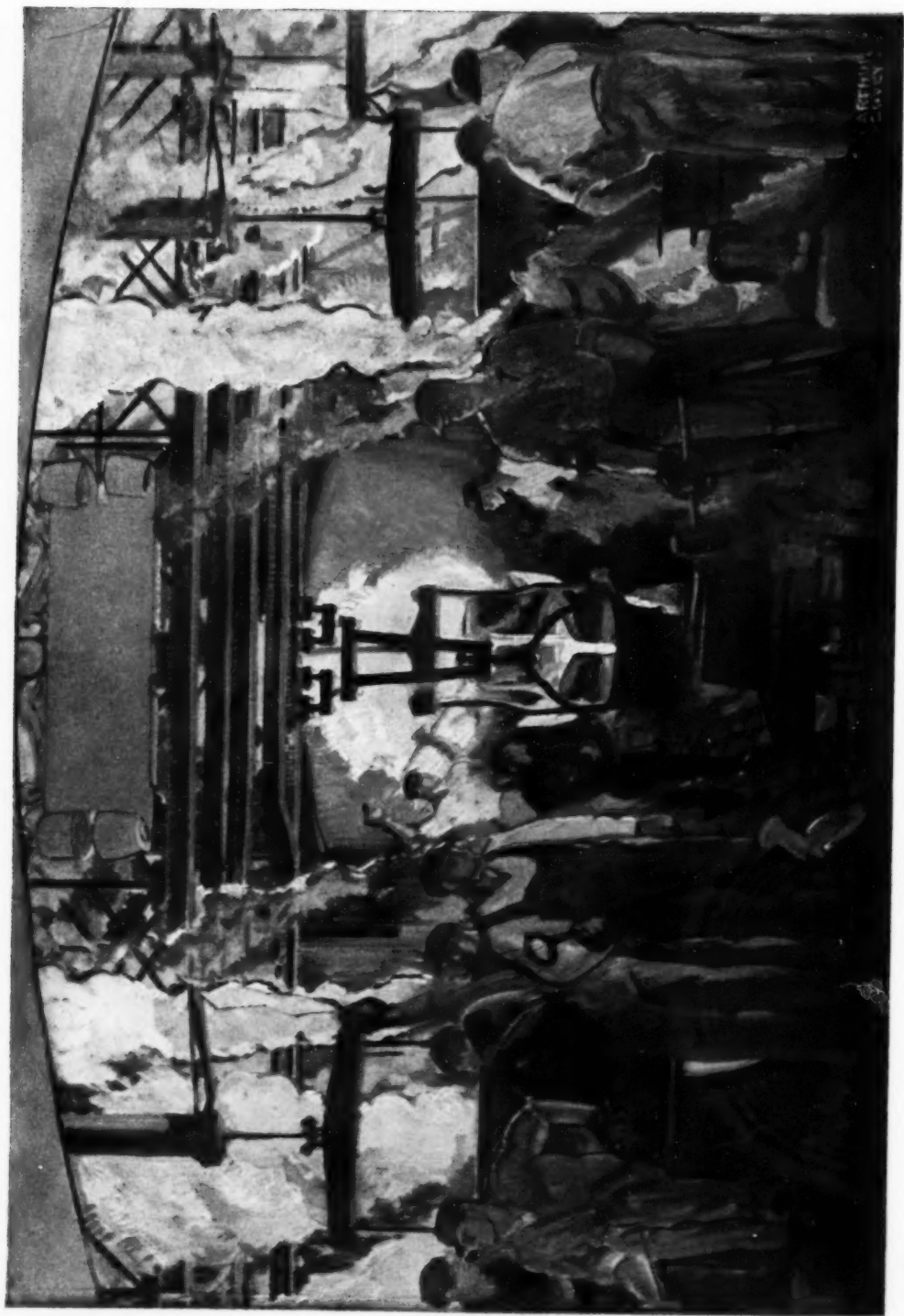




VESTIBULE OF THE KOHLER MANUFACTURING COMPANY'S
BUILDING, KOHLER, WISCONSIN, SHOWING THE
MURAL, "TAPPING A CUPOLA."

"TAPPING A CUPOLA"

Preliminary sketch for a mural painting by Arthur Covey. This is one of a pair of panels which adorn the vestibule to the offices of a Mid-Western factory. The subjects are taken from stages in the process, and will prove interesting records of the practice of to-day in some future age, when the most progressive achievement of our time will be rated as pioneer effort.



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↓ "A HOUSE THAT GREW" AT MAGNOLIA MASS.

By
Frank Chouteau Brown

IN ALL THE OLD BUILDINGS we enjoy and envy when abroad, the most picturesque and informal compositions have come about by accident, and the slow growth of centuries. A small cottage, inherited twenty generations ago, has gradually grown and expanded, here and there, as impulse or whim suggested or income allowed, generation after generation, until we have a final result that is wholly charming and humanly appealing. And all the time accidents have happened; fires have burnt down, high winds unroofed, changes of taste or fortune destroyed portions, until any attempt at complete unity of design, uniformity, or balance of plan or surroundings, has failed of expression, and the whole has achieved a fine simplicity and directness, a sweep and bigness of grouping, and refined touch in detail and incident, impossible of attainment in any completely made new design built all at one time—such as the fully decorated, made-to-order dwelling of an American newly

rich, ordering his château or castle one day and expecting it to be ready to occupy the next.

But, occasionally, our dwellings are obtained in a more distinctive and individual fashion. Sometimes more loving care and thought enter into their composition. Occasionally the building has started long ago, as an old family dwelling, and has grown—in somewhat the same way as its European prototype—throughout a bare one or two hundred instead of twelve hundred years or more.

And much may be accomplished by intelligence and pains in two hundred years—or even a trifle less than that!—given taste, and appreciation, too, to assist and direct, and an ambition to achieve something individual and self expressive in the line of a family home and dwelling. After all, there are already in America some people who do not like "ready made" clothes, and are even willing and able to pay for their individual tailoring; so why should there not be found—

though, of course, far more occasionally!—some few willing and desirous of possessing as individual and tailor made a house instead of the conventional "Dutch Colonial," ready built and "ready to wear" type that surrounds him in every newly developed American community.

Originally there stood on the site where the building shown in these pages has developed, an old New England farmhouse, of the type characteristically found along some of the river valleys in that section; two stories high on the south exposure and running down to a low lean-to on the north side, only one story in height, with the long slope of the roof unbroken by any window or dormer opening. Usually these houses were built around a large central chimney, with a small hall on one of its four sides, with the staircase winding up against that face, and fireplaces opening into the principal living rooms upon the other three sides.

Sometimes the first floor plan has only one room at each side of the chimney, when the lean-to is likely to have been a later addition, with one or two long narrow rooms contained within its length; sometimes the whole structure was built at the one time, and then the depth is likely to be divided into two nearly square rooms on each side of the chimney, as was the case in the original farmhouse forming the nucleus of this group, which had for some years sufficiently met the needs of a bachelor household.

At some time previous to the developments shown on page 203, a fire had partly destroyed and gutted the original building, which had afterwards been repaired and restored as nearly as possible to its original appearance, and it was this four room house, at the western end of the present group, that formed the

start for the cluster of structures now appearing in the drawn plan and accompanying illustrations. It was this old Colonial farmhouse, too, that established the point of departure for the distinctive type of design followed in the whole group; and a considerable part of the architectural interest of the scheme has been derived from the endeavor to harmonize the various interrelated parts of the residential group with this original strongly characterized farmhouse, without at the same time allowing the style either to destroy or overmuch hamper the free and picturesque development of the plan, while fulfilling the changing requirements of the owners, and meeting the restrictions imposed by the site.

The limitations of the site itself have been largely determined by the existence of the public road running along the northerly confines of the group. This fact has necessitated that all the more recent additions made to the old dwelling

have had to be extended either to the north or east,—and in so doing the existing stone wall along the side of the highway has come to be used as the very outermost boundary of at least two of the recent wing extensions.

These various additions and extensions, in themselves having to do with the problem presented by the architectural treatment of the group, are of the utmost interest. Briefly, they can be indicated as follows, with constant reference to the plan, on which will be found a more detailed indication of the different changes and their sequence.

The first actual addition to the old house, marking the end of its use as an exclusively bachelor establishment, took the form of an extension toward the east, especially designed to contain a two story



The Old House Before Alteration



View of House from Southwest

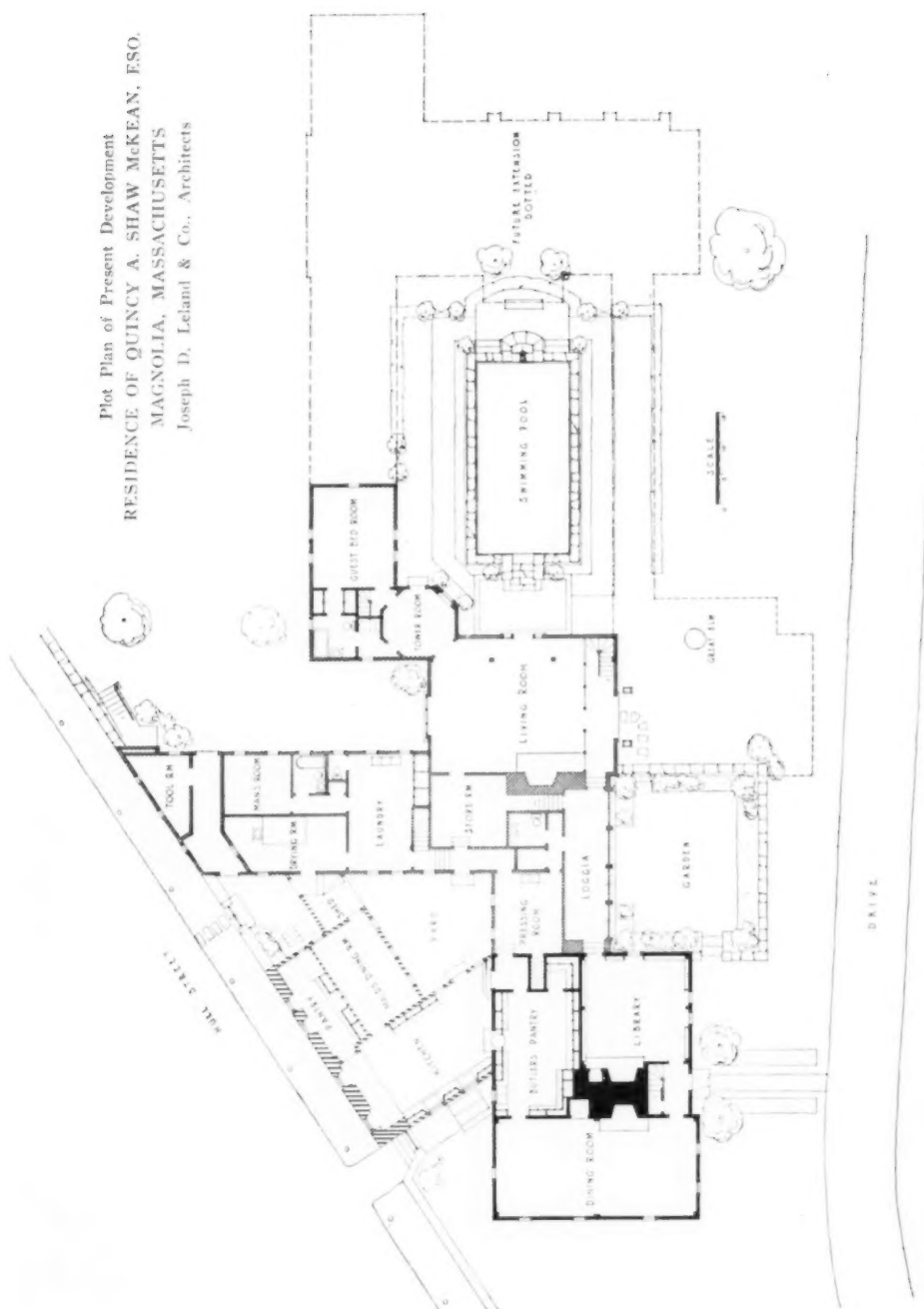


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A General View from the East
 RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.
 Joseph D. Leland & Co., Architects
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Plot Plan of Present Development
 RESIDENCE OF QUINCY A. SHAW MCKEAN, ESQ.
 MAGNOLIA, MASSACHUSETTS
 Joseph D. Leland & Co., Architects



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room to be used as a Studio by the wife of the owner, herself a sculptor.

There was also built, along with this new east wing, a new service ell, extending to the north a considerable distance as is indicated by the method of hatching—in the walls upon the accompanying drawn plan of the house. This new ell or service extension secured much needed additional service space upon the kitchen floor, as well as extra bedrooms for the servants upon the floor above,—but this extension at first was stopped at a point still some twenty to thirty feet away from the property line along the main highway, passing not far from the house at this place. Later, this wing was again added to, and extended till it met the highway, as will be described in its proper place and sequence.

Upon the first floor the new Studio room, extending as it did the full height of the new addition, and having its own entrance to the front driveway—made of unusual size, too, to allow of the entrance of sculptural groups of size and proportion—was connected with the original dwelling, through an old room now used as a Library, by means of a Loggia along the front or south side of the new wing. This gallery also reached an intermediate staircase, as well as led to another staircase at its extreme easternmost end, connecting with the second story passageway, that entered the studio and passed across its southern end as an open gallery, leading to the additional sleeping rooms that were secured upon the second story of this new extension.

This arrangement was calculated to leave all the best area of the Studio to the north available for working purposes, while the necessary north light was obtained principally from the long slope of the roof, as shown in the view of the studio on page 208. The northern part of the connection with the main house was given over to service uses, as was necessary in order to communicate with the service wings added on the north.

The next extension, while still somewhat architectural in character, yet took the form of a wholly exterior development—the large stone rimmed pool to

the east of the new wing, with its imposing spout at one end. Originally related to the Studio—as, by the way, was also a smaller and more intimate bit of a garden on the south of the main house and new wing—the garden pool, once established in this location, also came to play an important and dominating part in nearly all the later development and extensions of the dwelling that were to follow, for the next physical addition to the building was to take form along a part of the northern side of this pool and parallel with its established outlines, just as a still later following step would provide for the further extension of the group around this same pool to the eastward—which is expressed upon the plan with the dotted lines, indicating this further projected step—already now in actual contemplation.

This small added structure, impinging upon the northeast corner of the Studio wing, was next planned, with the intention of providing a couple of additional bedrooms, one upon the first, and the other upon the second floor—the latter in the tower, over the entrance hallway shown upon the first floor plan reproduced. The first story bedroom is panelled in wood, a few carved panels of fruit and foliage after the Grinling Gibbons manner, establishing the keynote of its interior treatment.

Although this small addition was planned in advance of the further changes that were made in the extensions of the service to the north of the main house, its construction was actually carried along at the same time as these latter planned additions, and it is indicated in the same manner in the type of hatching employed upon these two portions of the drawing.

The next structural changes, the fourth planned, had to do again with the service portion of the house,—which has also been the scene of several other readjustments made at various times, the exact sequence of which is not of supreme importance. The old house originally had, at the left of the entrance, two rooms, of which the one in the rear had been the dining room, with the old kitchen in the other rear, or north east, corner, and a serving space back of the main chimney,



Looking West Along South Front of Studio Wing Toward Old House
RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.
Joseph D. Leland & Co., Architects

in between,—an arrangement that grew from previous internal readjustments.

In connection with these several service changes, for instance, the dining room itself was enlarged, by removing the partition that had divided this end of the old house into two rooms, so doubling the size and length of the old dining room, as well as the change that was made later,

throwing both the old kitchen and china closet into the new butler's pantry.

At this time, however, along with the building of the tower and bedroom addition mentioned, it was decided to extend the service ell to the north until it reached the line of the road, bringing a vestibule or entrance porch as an entry out upon the road,—filling in the angle between the



Entrance to Studio
RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.
Joseph D. Leland & Co., Architects

latter and the end of the ell, as it had been left at the time of its former extension; at the same time obtaining another entrance to the eastward from the upper level but still inside the stone boundary wall—connecting with the service bedrooms above.

Meanwhile, certain other changes had come about in the way in which the struc-

ture was being used. The part originally added to obtain a Studio, was found to be so conveniently situated, and so inviting, that it had actually turned out to better supply the purposes of a large living room, and to be too popular to allow of any serious work being actually accomplished there; so a new Studio was built on a somewhat more remote site of



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Studio

RESIDENCE OF QUINCY A. SHAW MCKEAN, ESQ., MAGNOLIA, MASS.

Joseph D. Leland & Co., Architects



The Loggia

the estate, and the former studio became the "Living Room," which is the name it has been titled upon the drawn plan.

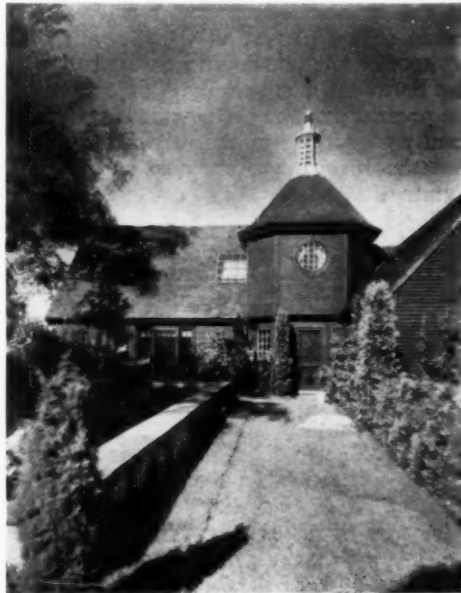
And now another small addition was built, to make a new and more completely commodious kitchen, in a small separate building, one wall of which interrupts and takes the place of the stone boundary wall alongside the road,—and so it naturally came about that this Kitchen wing was built entirely of stone, while the new wing was linked up with the northern entrance to the laundry ell, thus entirely enclosing a small court, a glimpse into which is shown in the illustration on page 214, the photograph for which was taken through a doorway.

Eventually, the pool to the east will be entirely enclosed by buildings, with the southern side consisting only of a low arched passage, while the northern edge will be fringed by structures that will do their part in protecting the courtyard on this more exposed side. A wide passage or entrance to the court will break the range of structures upon the axis of the pool, while one part of the studies concerns itself with extending the Studio Living Room to the South, even at the expense of sacrificing the beautiful old elm that is so picturesque an addition to

the composition of the group from any point along that side.

All the growth described has taken place within a much less time period than would have been the case with a family dwelling of this type in its European habitat. With characteristic American speed the growth of the entire aggregation of structures, up to the point in which it is here shown, has been achieved within the last five years. Starting with the addition of the Studio wing in 1921, some new change or addition has been planned or constructed in each and every year since.

While of course this rapidly forced method of growth would be quite foreign to the European prototype, it may be that it is only through some such characteristic "speeding up" of the process that we may hope to attain, in America, any like commensurate result. Especially when dealing with such perishable material as wood, an older dwelling upon a site is so easily destroyed, that—unless it possesses some inherent value of family sentiment or association to make it precious to the owners, it is far too likely to be swept away, as the very first move in obtaining a larger size dwelling.



The Guest and Studio Wing



View from Service Court

While most of the architectural interest of this subject is in the grouping of the various structures that go to make up the whole, and the style and treatment of their design, the interiors themselves are possessed of an interest all their own. The keynote of the house is in an appropriate and harmonious simplicity. While most of the present panelling is new, it is yet sufficiently suggestive of the original manner, and the furnishings are also simple and country in type.

The Library (with the painting of the house in winter over the fireplace opening) is simple and comfortable in effect. The Dining Room is a little more pretentious, with its mixture of early and late colonial furniture and the chairs of an European type,—all well set off by the rich yet simple background of the panelled walls. Something of the same note pervades the old Studio room. Timbered roofs, painted Venetian cupboards and Normandy chests are combined with overtufted sofas, and wing chairs of English design, with a careless informality that possesses its own charm. A charm decidedly more European in the two octagonal interiors is defi-

nately struck. Here the Spanish prints of Bullfights, or whatever, that make a frieze around the lower Hall, with the old Spanish tufted spread panelled into the ceiling, an English oak table, a French upholstered chair all seem to harmonize—just as in the bedroom over English, French, and Italian influences in immediately adjacent pieces seem perfectly adjusted and at home with each other. And in the Loggia we return again to the asceticism of the New England Farm atmosphere.

Thus we have hastily traced the gradual growth of an American manorhouse in New England, extended and added to as was needed to meet the growing or varying needs of the occupants over a series of years,—just as might, and so often has, been the case with its European predecessors,—only, instead of the growth having extended over a period of hundreds of years, it has—in the proper American manner—obtained its perfection and maturity more rapidly.

And now, who is there to say that even this rapid forcing of growth to meet the impatient demands of American custom and development, has not shown us how,



Service Entrance



The Pool in Court



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The Kitchen Wing
RESIDENCE OF QUINCY A. SHAW McKEAN; ESQ., MAGNOLIA, MASS.
Joseph D. Leland & Co., Architects

modified to meet changes of conditions, materials and climate, we may hope to secure more beautiful and picturesque American homes. It was, in part, through just such similar—if more leisurely growth, that much of the interest and variety that we find so admirable in Continental architecture, was actually covered—therefore, may we not, in the same way, eventually be expected to reach an equal or similar achievement in our American architecture?

We can not always expect to achieve picturesqueness so rapidly; it may take perhaps a half-dozen generations (instead of only a half-dozen years) to achieve



Entrance Hall

such a result; but it must be pointed out, that, to be successful, we should accept as prime considerations, at least two factors that seldom are to be found in the development of American architecture;—first, a tendency to maintain a family homestead in one place for what may

seem to our rapidly moving population a somewhat extended and improbable length of time,—and the other, that we build our manorhouses of so durable and permanent a fashion, or a material, that they will of themselves possess such permanency that our impatient generations will be somewhat coerced into adding and extending the original family homestead, instead of



Dining Room

RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.
Joseph D. Leland & Co., Architects



Library Fireplace



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Library

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RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.

Joseph D. Leland & Co., Architects

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merely impatiently sweeping it off the face of the landscape and replacing it with an entirely new and down-to-date creation, moded in the latest prevailing cry of fashion, whether as a Swiss chalet, a Norman farm house or a Catalan manoir.

And in that case we cannot expect it to possess anything of the appeal of picturesqueness, of permanence, or of human interest, but it will always bloom forever new, in any passing generation, with its features perfectly touched up, enameled, and coiffured,—and entirely lacking in all

the character only to be achieved through experience. It is from the latter alone that the wrinkles of texture, the time-cracks of adversity and weather, which add the final appeal to architecture of past ages, as it has come down for us to appreciate and admire, can be obtained, and only in some such way as this may we expect to attain a genuine aristocracy of style in our native architecture worthy of an equal admiration and curiosity, worthy of repaying the tired and hungry traveller for "coming miles to see."



View of Kitchen Court

EVOLUTION *of* ARCHITECTURAL DESIGN

By
Leon V. Solon

I. *The* TRIBUNE BUILDING TOWER, CHICAGO

John Maud Howells & Raymond M Hood, Architects —

A GENERAL SURVEY of architectural magazines in this country conveys the impression that editorial interest is centered upon structural fact, to the neglect of the creative activity in which it originated: weight of evidence would justify the deduction that the practice of architecture is an accessory to general contracting. Literary comment consists in the aggregate of descriptions of the various parts of which the structure is composed, and of the materials with which it was erected or decorated; the design itself is usually dismissed with perfunctory terms of commendation. The intricate imaginative processes involved in the creative effort, architectonic values and subtleties of stylistic expression, have little place in criticism or are estimated from an angle of perception at which personal enthusiasm or bias is more apparent than the study of Aesthetic. Readers of these magazines who are unfamiliar with the intense stress of creative effort, might conclude that the leaders of the profession produce masterly compositions with that completeness and spontaneity with which a hen lays an egg.

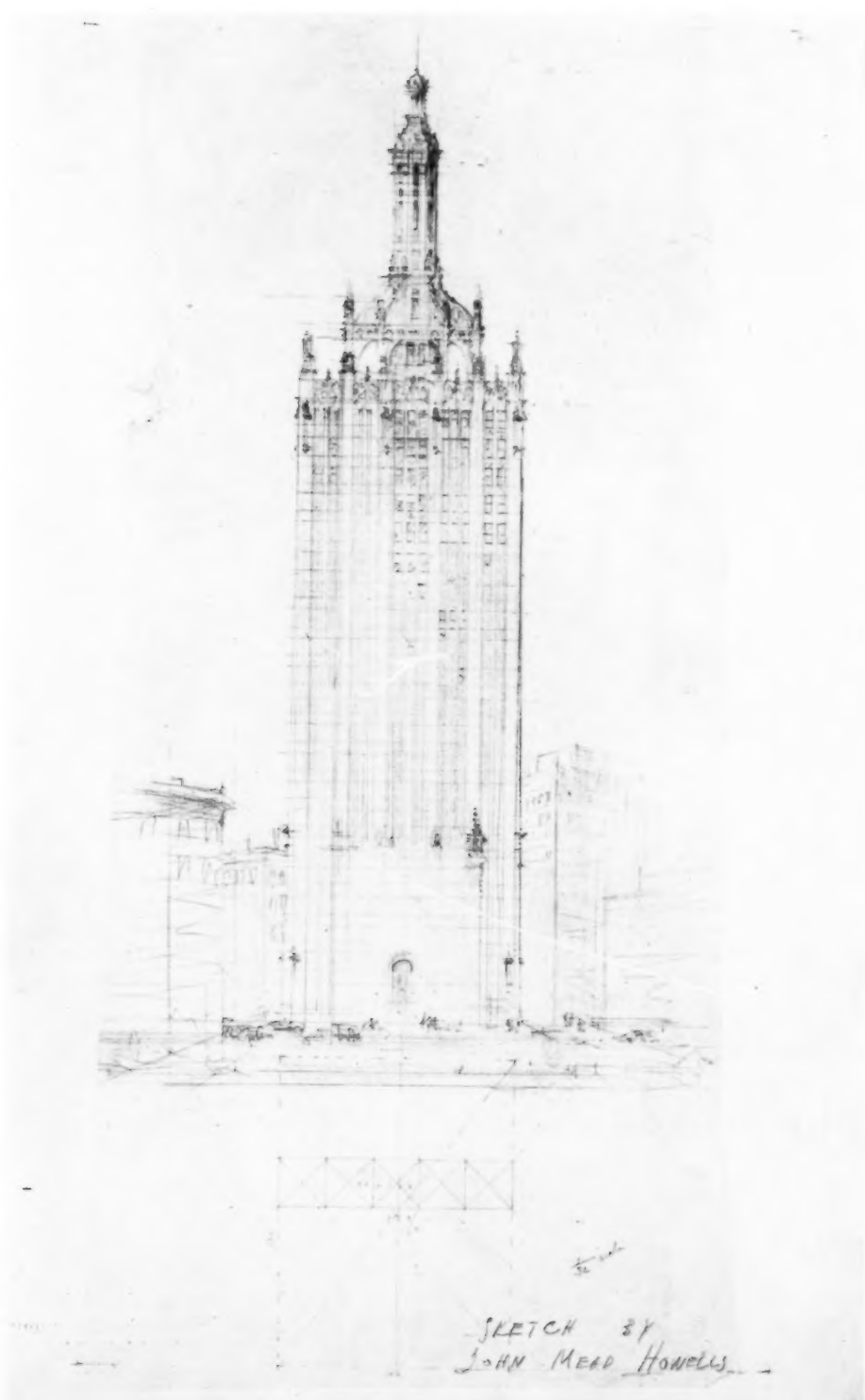
In the average architectural illustration we are impressed primarily with the skill of the photographer, the builder, and the craftsmen; all have prominence save that individual who sweats blood to achieve beauty, and through the success of whose effort opportunity is created for all subsequently involved.

Of recent years American architects have designed structures which have achieved international fame, and have exerted a powerful influence in this country. Each of these has resulted from an intensely interesting imaginative process, the evolution of which must be a subject of the highest professional in-

terest; those endowed with the creative faculty (not forgetting those less fortunate) are invariably intrigued and anxious to follow a trend of thought from its inception to the final issue. The development of such compositions involves a number of experimental stages, and frequently a modification of some feature of minor importance will give a new direction to invention resulting in the dominant motif. In contriving the silhouette of mass, its articulation, and the decorative representation of various factors, many versions are usually essayed previous to the adoption of that finally executed. It appears to us a rare privilege to have the opportunity to observe the workings of resourceful imaginations throughout the creation of remarkable design.

This series starts with the Chicago Tribune Building by architects Howells and Hood, by whose courtesy we are able to reproduce the most important sketches made in the order in which they evolved, beginning with the first vague concept of effect and proceeding to that point at which the scheme was ready for specification.

The achievement of excellence in any form of design depends upon some systematic habit of thought; this varies in its direction and method with the temperament of each gifted practitioner; so far the younger men have had little opportunity to ascertain the nature of those points of view which have controlled the evolution of successfully developed schemes. For this reason we feel that a series such as we are undertaking should be of educational interest, and record data which are too frequently destroyed, despite their high historical value to future generations.

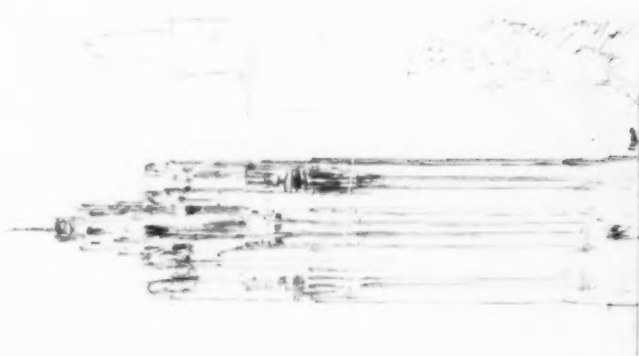




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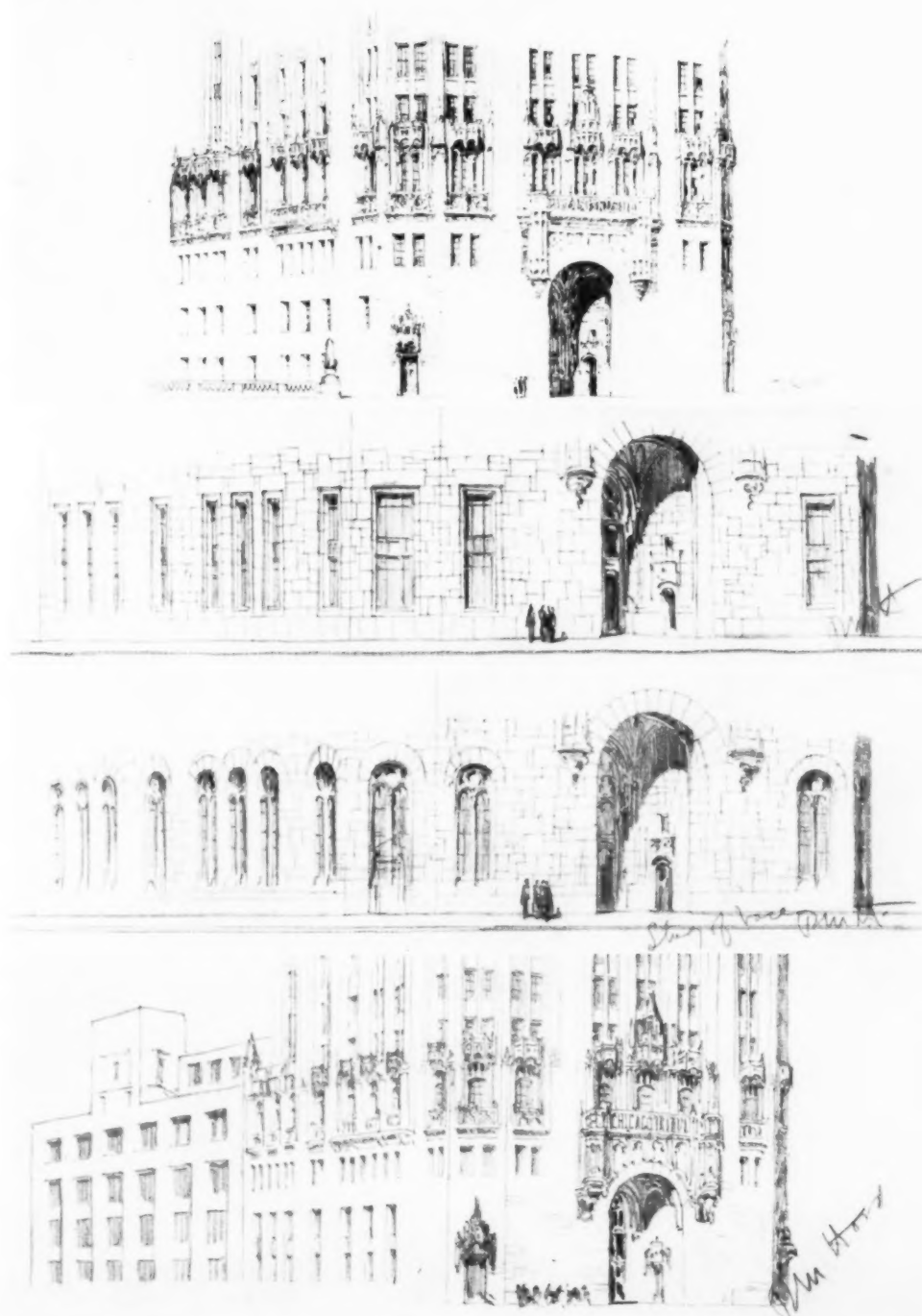


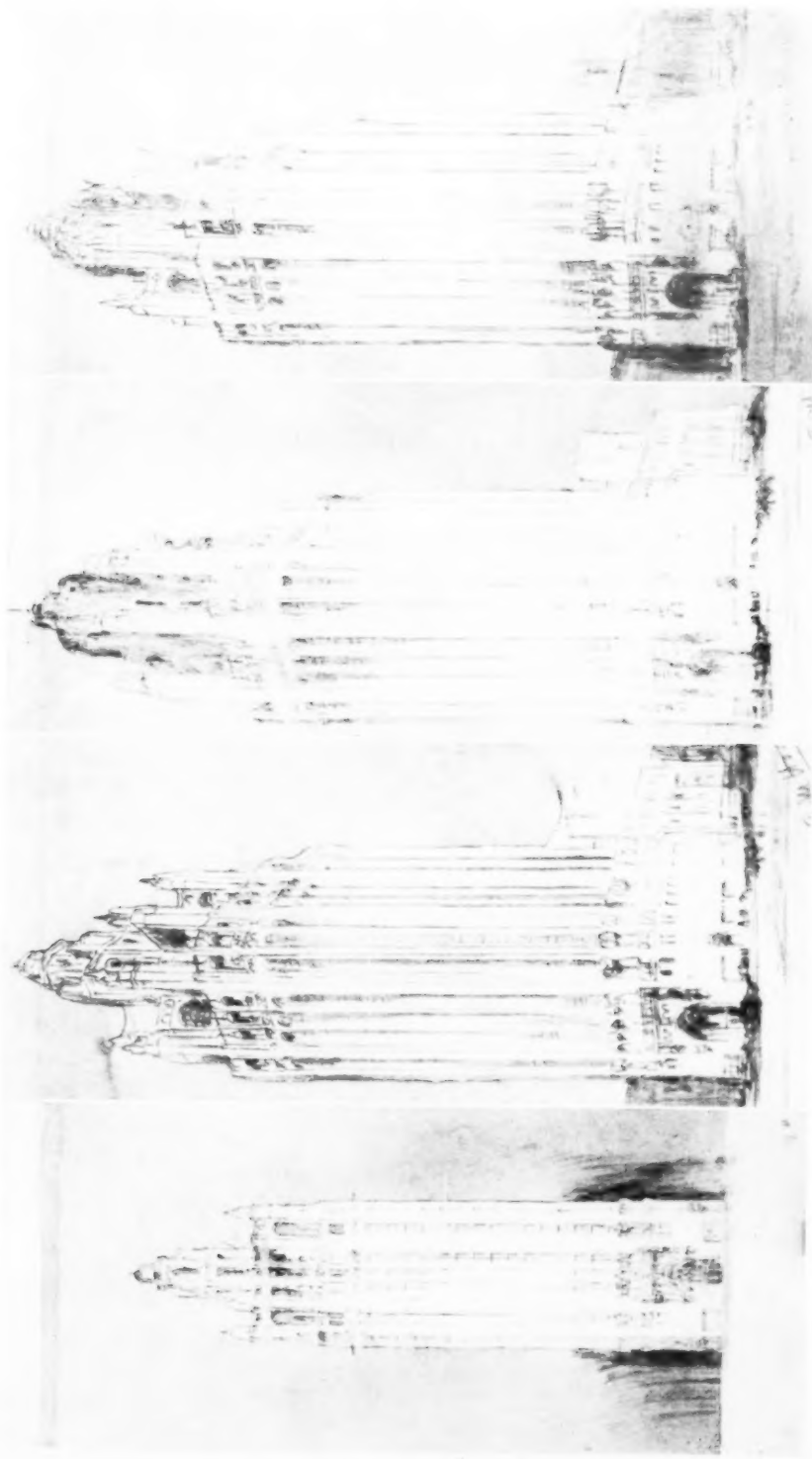
Preliminary studies for silhouette of structural mass.



The Architectural Record



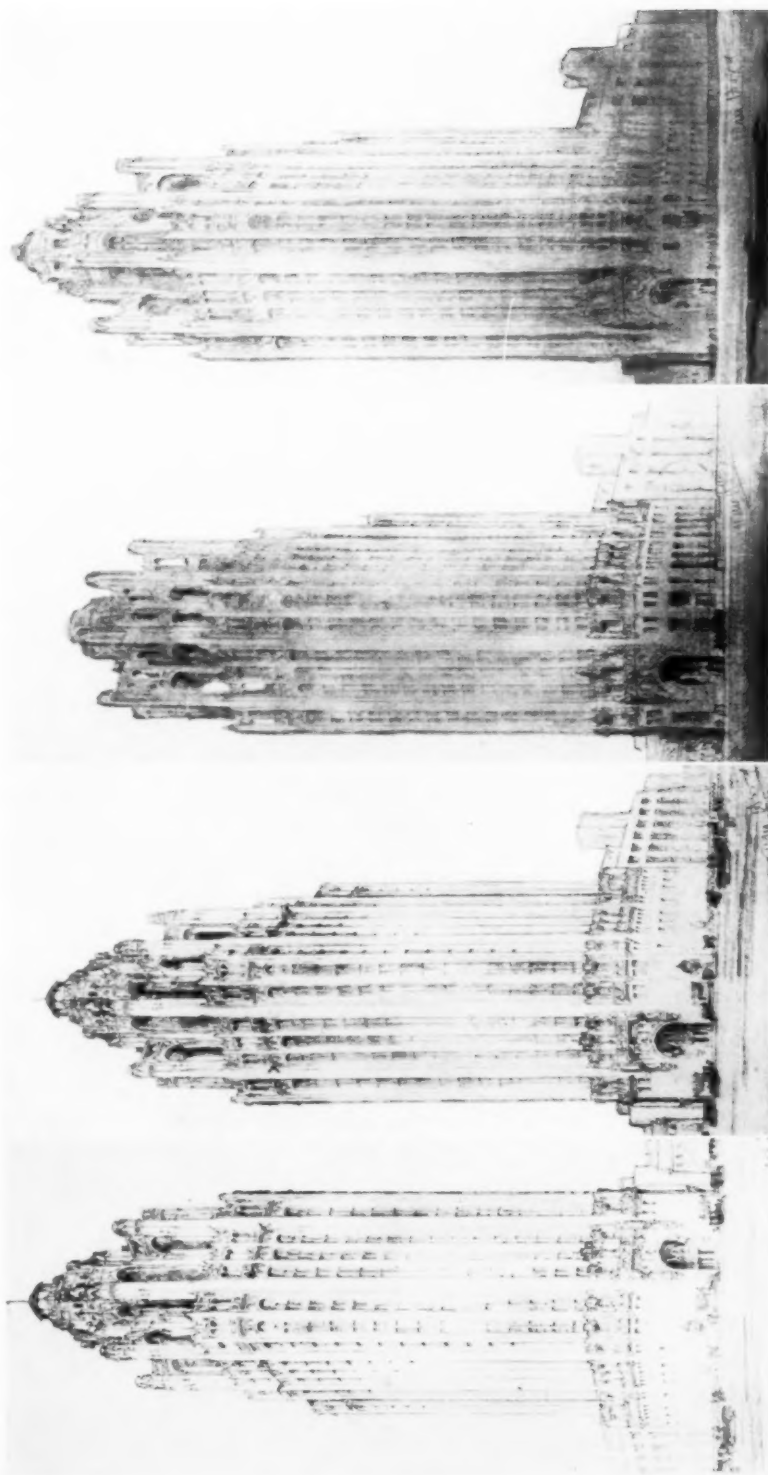




March, 1926

Progressive stages of development

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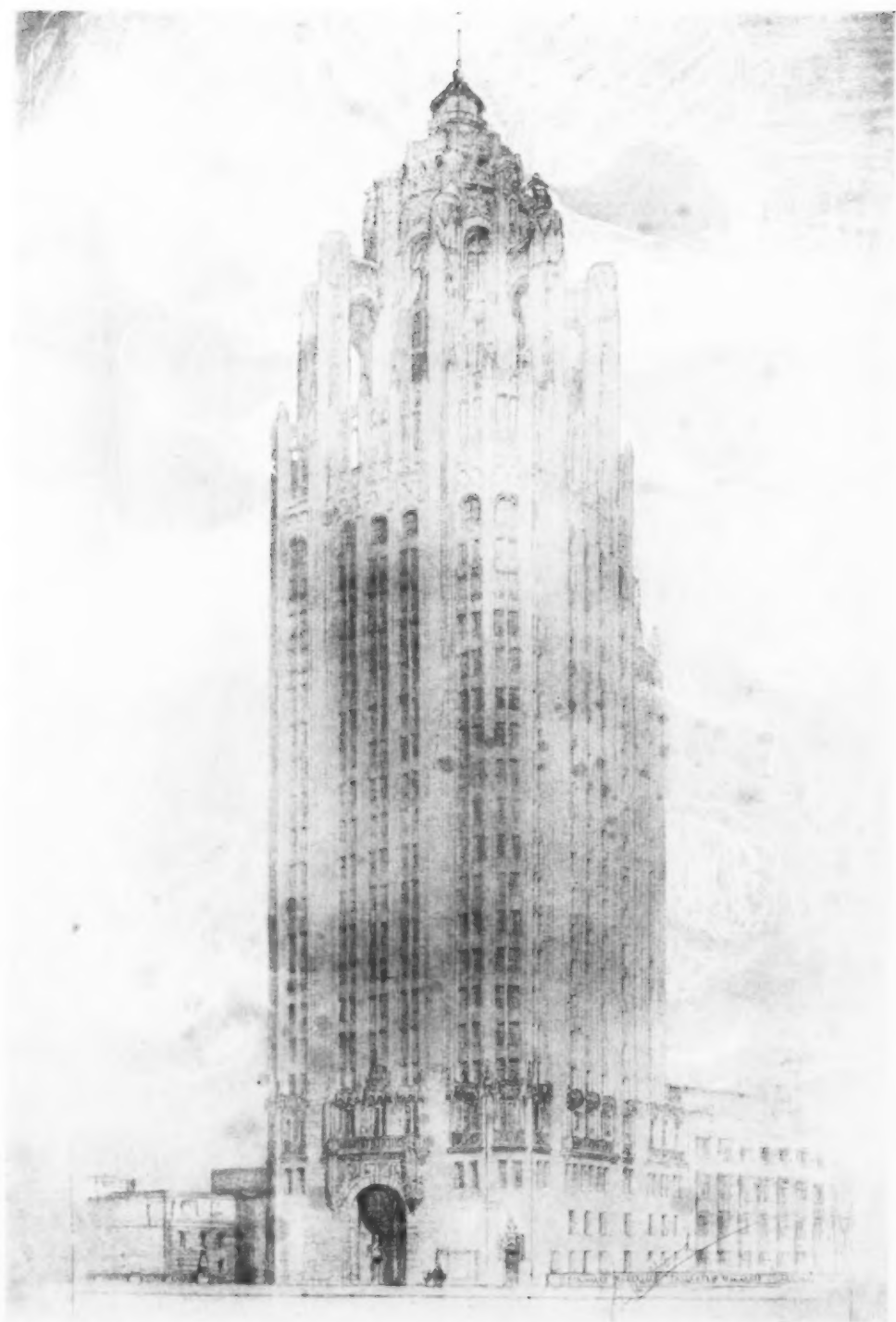


March, 1926

Progressive stages of development

The Architectural Record









The Architectural Record

The winning drawing

March, 1926

The
ARCHITECTURAL LEAGUE EXHIBITION *of 1926*

By Ely J. Kahn

ONE BECOMES accustomed to seeing Architectural League Exhibitions year after year, taking from each a pleasant sense of having seen an orderly and well presented display of works of art. There is an agreeable assembling of architecture—decorative painting, sculpture, and such articles as have given the craftsman an opportunity of being judged as an artist. The present exhibition is quite correct in its traditional aspect and even goes so far as to incorporate, in its wide range, a group of drawings and photographs of works of French artists of today. After so enormous an undertaking as that of last year one would assume that not much material might be available, but this, however, would not seem to have been the case as the walls are graciously filled and with the exception of furniture that is completely lacking, the exhibition has a familiar look.

Inasmuch as the galleries are open to any exhibitor, and one must assume general interest in its work, it may be fair to analyze the exhibition as a whole, to discuss its general impulse or such underlying energy as may be existing. It is even quite proper in this connection to group all of the arts with architecture, since for better or for worse the architect has influence over his fellow artists in determining for them the tone or manner of work that will harmonize with his design and not only the emphasis, but even the existence of some of their works must depend on his judgment. Assuming, therefore, that the architecture of the exhibition is its distinguishing contribution, one notes primarily, a consciousness of style, not the virile mark of some individual unfortunately, but the placid reflection of historic style in general. One may take designs at random and attempt to determine for what particular reason one tradition or another was chosen—

there is certainly nothing of craftsmanship, locality of material or structural sense that seems to have been insistent in recalling most of the favored forms. The strong impression is that it has been necessary to affix some label and in a facetious mood one is tempted to look for the reference indexes that were helpful in guiding the author on the orthodox track. There is nothing unusual in this fact, to be sure, and as it is proper to acknowledge the skill and understanding of much of this work, just so is it hazardous to question the convention that seems to persist in demanding it. One has become so accustomed to the acceptance of this theory, it is almost blasphemous to raise the question as to precisely why, in a country that challenges any existing theories in science or commerce, artistic policies are so rigidly and blandly conservative. The public may possibly share in the desire for the well worn and comfortable, though in a broad analysis, it may be held that the general taste is capable of absorbing in new forms those elements which have real value and that without fresh thought being offered it is equally clear that the accepted classic will prevail.

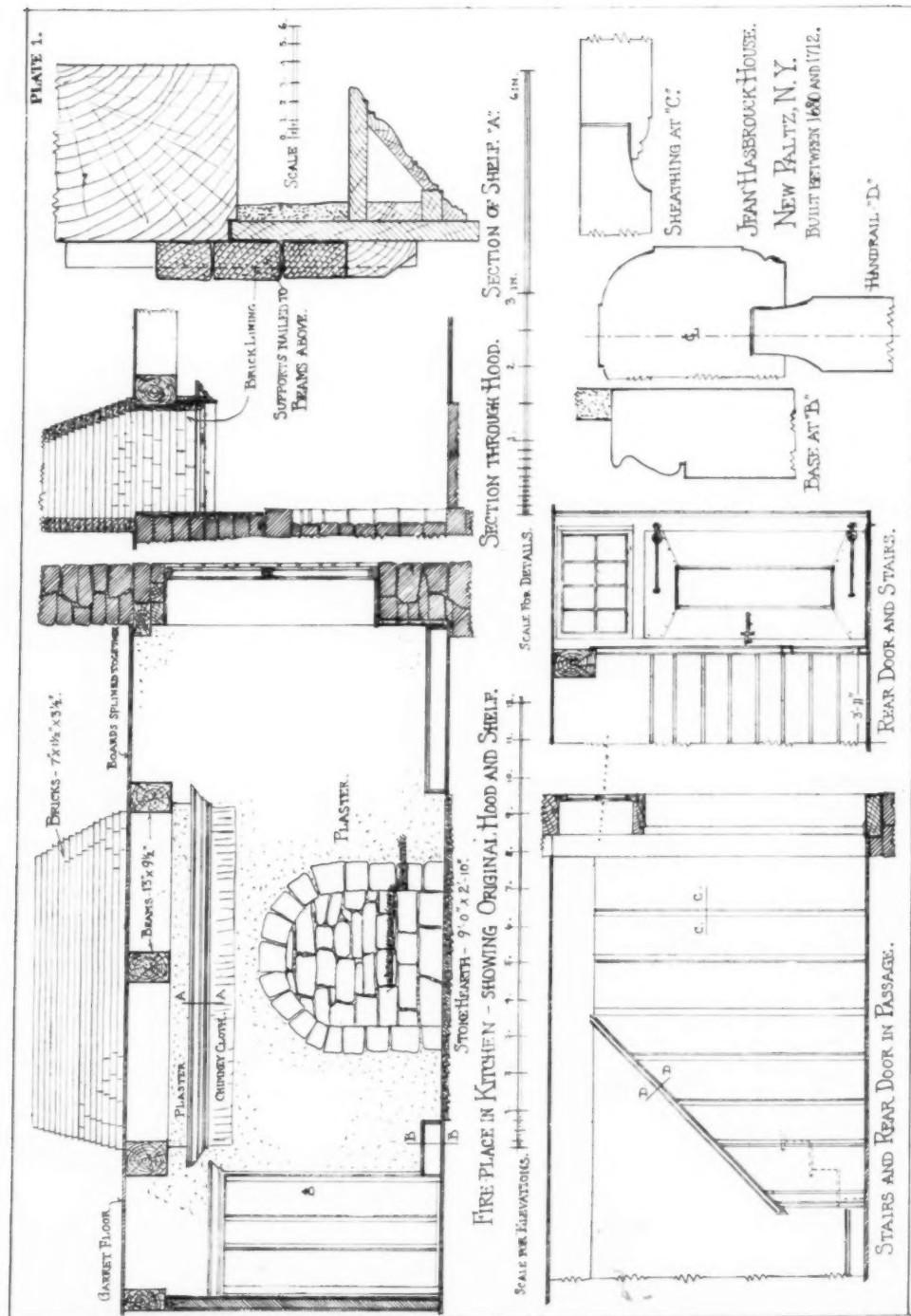
One does not ignore for a moment a high standard of finish in the completed work, genuine taste in the selection of detail and in general comparison with work of our earlier periods, or with European contemporaries, a rough balance would favor the very work of these men as having distinction and refinement in considerable measure. The country houses are unusually excellent—the work of Mr. Forster or Delano and Aldrich being fine in every sense of the word. What one does not feel, however, is anything approaching exhilaration or even resentment. There will be no controversy over this show, as the French display, besides

being insignificant in scope, is badly selected, so in some thirty days the only people who will think of the exhibition will be the gold medalists, and possibly those whose works were rejected. It is somewhat unfortunate, nevertheless, that this should be the case, for not so many months past the Paris Exhibition of Decorative Arts closed its doors and there still flows a stream of invective from many sources; some critics having seen the show, others having examined photographs that equally convinced them as to its distressing influence. This is not the occasion for discussion of the merits or faults of the Paris Exhibition—a great deal of the work exposed there was the product of manufacturers who had decided that it was intelligent to get the best designers they could obtain and compete in finished goods that had artistic merit. The architecture housing these exhibits and the painting and sculpture exposed, reflected the same spirit of competition. Each building tried to tell its story quite definitely in contrast to its neighbors' and the result in large measure was what one might expect—a rather mixed and somewhat belligerent collection, but nevertheless sufficiently positive in its handling of materials such as glass and concrete and in the use of applied color to command respect.

The real contribution of the Paris Exhibition was a realization that something definite was happening, and assuming any proportion of the whole as bad the result would still have made it valuable as a mark of evolution. It is reasonably clear that progress will require more essays and they will come, no doubt, in spite of any effort of restraint. It is not fair to draw too sharp a line of contrast between the League show and Paris for obvious reasons of time, scope and the

like, though one nevertheless must note the curious lighthearted daring of the one and the sober maturity of the other.

What is peculiarly distressing is that the one strong contribution to American architecture, the tall building, has little representation at the League exhibition. The Tribune Tower, of Howells & Hood, though a distinguished piece of work of its type, still carries on the tradition of Gothic forms, flying buttresses and the like that exist not so much because they are necessary, structurally, as that they are part of a vocabulary that has been extremely well studied and brilliantly executed. The Gothic tradition conveniently means height of verticality, so almost automatically height becomes Gothic; the streets of New York give full evidence that many of the tall buildings by their very size ignore their detail and are interesting by reason of their masses only. How valuable it would have been had many of these been put on view, if only to stimulate discussion, as against a collection of competition renderings that are hardly worth considering apart from the skill of their draughtsmanship. Taking the League show in a gayer mood might be entertaining, some year, eliminating, as this one has happily done, a dramatic background that dominates everything else, and quite frankly welcoming in architecture, painting, sculpture and in the allied arts the work the bolder spirits may be doing. A glance at the decorative painting at this exhibition would convince the warmest friend of the League that an explosion is almost due. That the League cannot command such material is to be doubted, as it is equally certain that many of the men who do not contribute withhold because of their lack of enthusiasm over this particular form of exhibition.



A QUAINT DUTCH SURVIVAL

The JEAN HASBROUCK HOUSE, NEW PALTZ, NY

By
Donald Miller
With Measured Drawings by the Author

THE JEAN HASBROUCK house at New Paltz, New York, is of especial interest to students of our early American architecture, preserving as it does, many interesting Dutch details in doors and windows and fireplaces such as may be seen anywhere in Holland but have been destroyed here. Settled in 1677 by Dutch and French from the lower Rhineland who came to New York in the spring of 1673, New Paltz preserves many old houses and has one of the most old-world village streets in America, being of far more interest than Hurley whose houses have been modernized and defaced. Next the Jean Hasbrouck house is the two-story stone house of the DuBois family, built in 1705 and loopholed for defense. Opposite is the Bevier House, its gable end to the street being the original one-room-and-loft house of 1698 to which additions were made by the Elting family in 1735. As it now stands in its quaint simplicity and picturesque irregularity, it is a house worthy of preservation; its doors, windows, and general construction, including an interesting basement kitchen, supplementing the details of the Jean Hasbrouck house. Further along, the Abraham Hasbrouck house (1712) stands with its length parallel to the road, its three rooms having been somewhat altered. It also has a basement kitchen. The Freer house of a later date completes the village.

Nothing could be simpler than these primitive Dutch farmhouses: their walls are of field stone, no doubt laid in clay; the inner walls are plastered with clay; the doors and windows and simple stairs furnish all the architectural detail. The ground floor of the Jean Hasbrouck house (plate 3) is divided by a long passage from front to rear, nearly eight feet wide, and on each side are two rooms,

more than eighteen feet square. The first on the left never had a fireplace, the first on the right had its fireplace altered to the usual eighteenth century type later, and it is in the two rear rooms that the original Dutch fireplaces are to be seen. That on the right has lost its hood and mantelshelf but the one in the kitchen on the left, having been boxed-in to form a closet, remains as it was built, and its construction may be seen in Plate 1. The fire, after the Dutch manner, was built against the wall and the hanging hood gathered the smoke. The quaint mantelshelf remains and from it usually hung a chimney cloth. This is what Madam Knight described on her visit to New York in 1707: "The fireplaces have no Jambs (as ours have). But the backs run flush with the Walls, and the Hearth is of Tyles, and is as farr out into the Room at the Ends as before the fire, w^{ch} is generally Five feet in the Low'r rooms, and the piece over where the Mantle tree should be is made as ours with Joyners work, and I suppose is fastened with iron rodds inside." This type of Dutch fireplace may be seen in Washington's Headquarters at Newburg, but this is the only one known now that retains its pendant hood and mantel shelf.

As in the great farmhouses of Holland where house and barn are often under one roof with grain and hay stored above, so the garret floor here needed its heavy beams to support the weight of household supplies. The staircase, being purely utilitarian, is plain. The cross walls between the rooms are of stone, the partition walls of the entry (plate 2) are of primitive and curious construction. Studs (3 by 4 inches) are spaced about 32 inches on centers and between them sticks are set like rungs of a ladder five inches apart, one end being inserted in

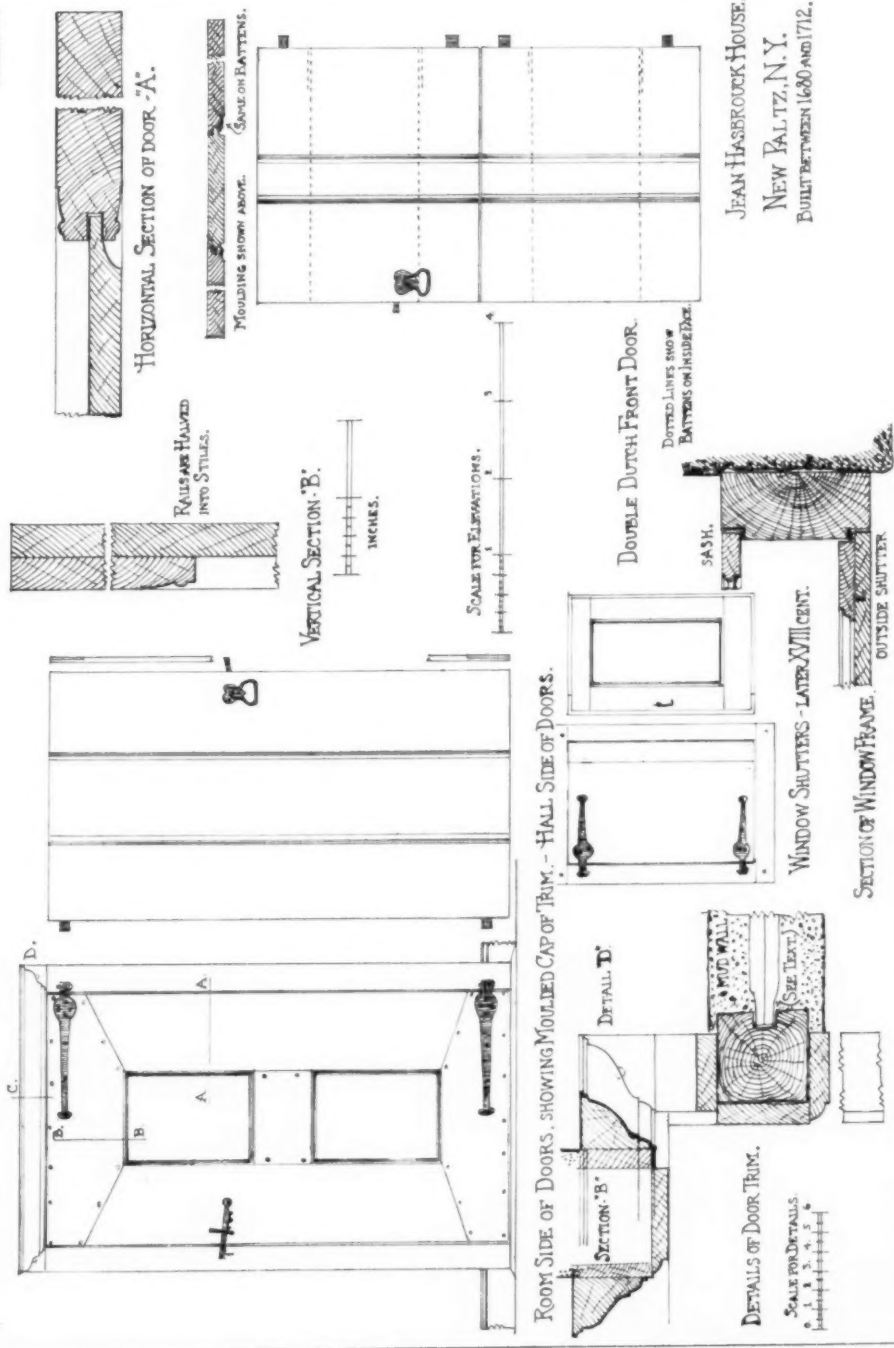
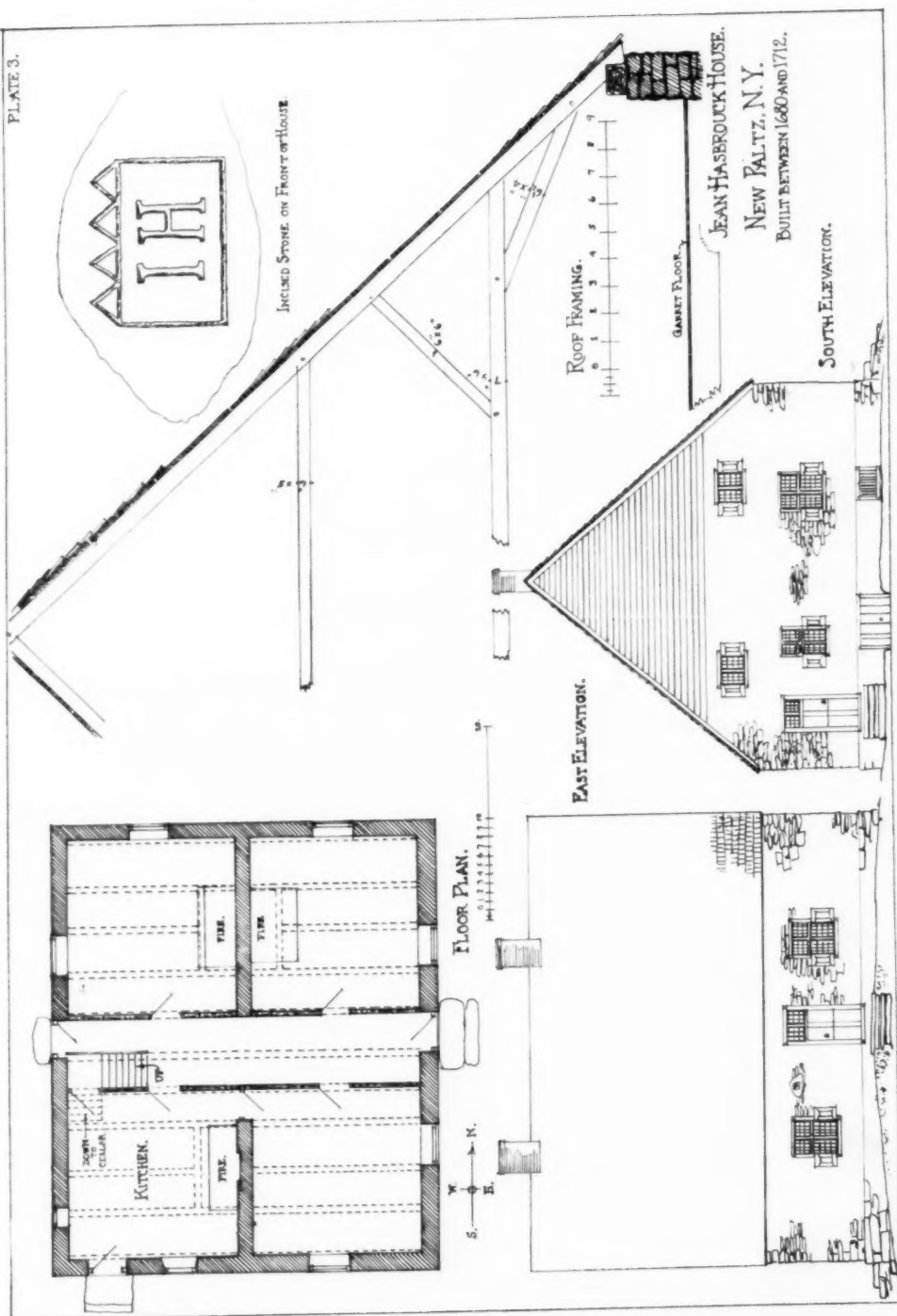


PLATE 3.



March, 1926

The Architectural Record

a hole in a stud and the other end dropped into a notch in the next stud. Clay mixed with chopped straw was then applied to this, finished flush with the face of the studs and the whole whitewashed. It is a wonder that this construction has proved so durable.

The doors are shown on plate 2, the stiles having a thinner panel strip between, and the rails halved into the stiles in the manner shown. The hinges and latches are of great interest and the door-trim is finished with quaintly moulded caps. The windows have been altered but are shown on plate 3 as they appear in Holland, every evidence which can be found in the New Paltz houses pointing to a similar treatment. Divided by a transom, the upper part of the windows was smaller, the panes rectangular four by six inches, set in lead calmes. Below, the shutters were on the outside and the sash

opened inwards; above, the sash was on the outside, fixed, and the shutters opened inward. The garret windows were reduced to half their size in the later eighteenth century, from which time date the shutters shown; these still retain the Dutch note. The earlier shutters, if like those common in Holland, would have been framed like the doors, of one panel, the rails cutting across the stiles at an angle. An original outside door now remains in the cellar (see Plate 2).

Plate 3 gives the plan and two elevations, the others being similar. The great roof is well framed and needed much bracing as it has a span of 41 feet and the height from plate to ridge is twenty-three feet.

The house is now the property of the Huguenot Memorial Association. It is well preserved and open free to the public.



JEAN HASBROUCK HOUSE, NEW PALTZ, N. Y.
(Now the Huguenot Memorial Society Museum)

P O R T F O L I O

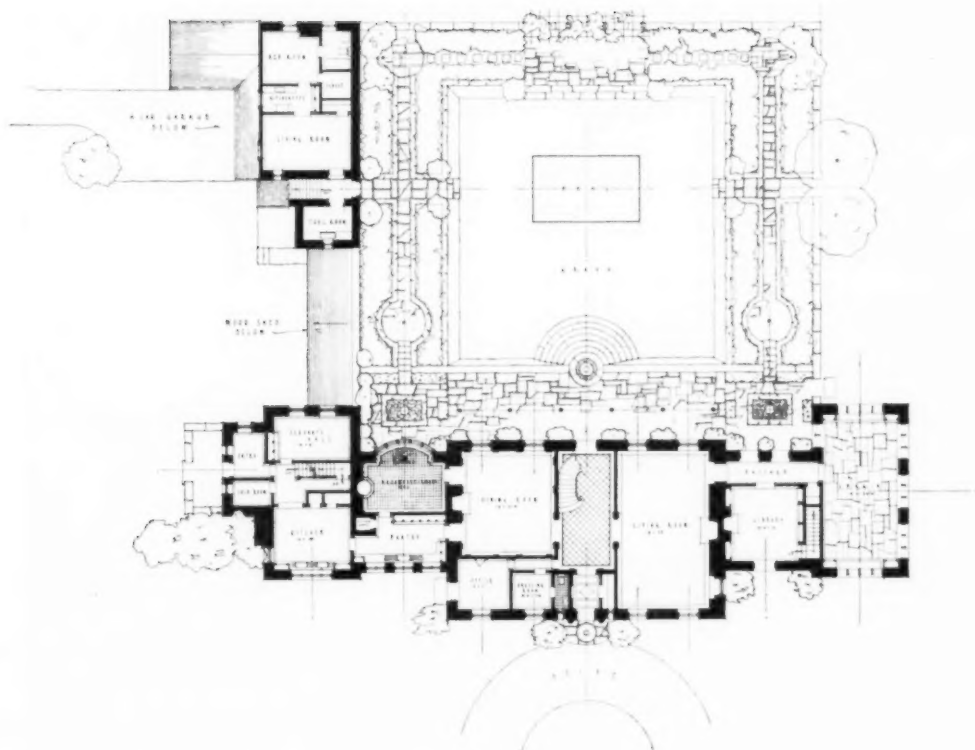
C V R R E N T · A R C H I T E C T V R E



Photo, Sigurd Fischer

RESIDENCE OF ARTHUR LAWRENCE, ESQ. BRONXVILLE, N. Y.

Penrose V. Stout, Architect

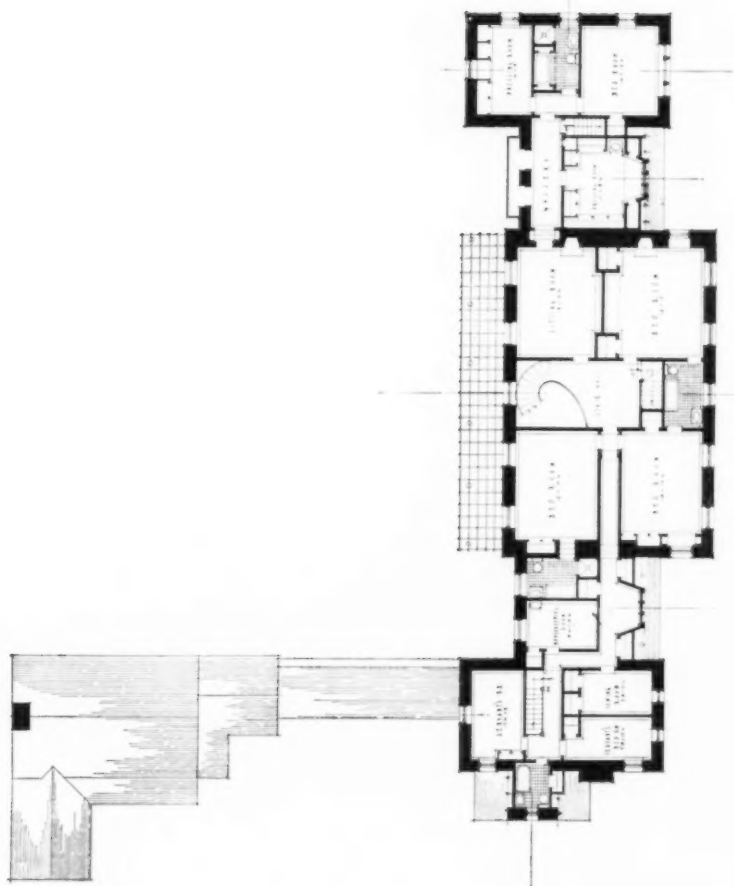


First Floor Plan
 RESIDENCE OF ARTHUR LAWRENCE, ESQ. BRONXVILLE, N. Y.
 Penrose V. Stodd, Architect



Photo, Sigurd Fischer

RESIDENCE OF ARTHUR LAWRENCE, ESQ. BRONXVILLE, N. Y.
Penrose V. Stout, Architect

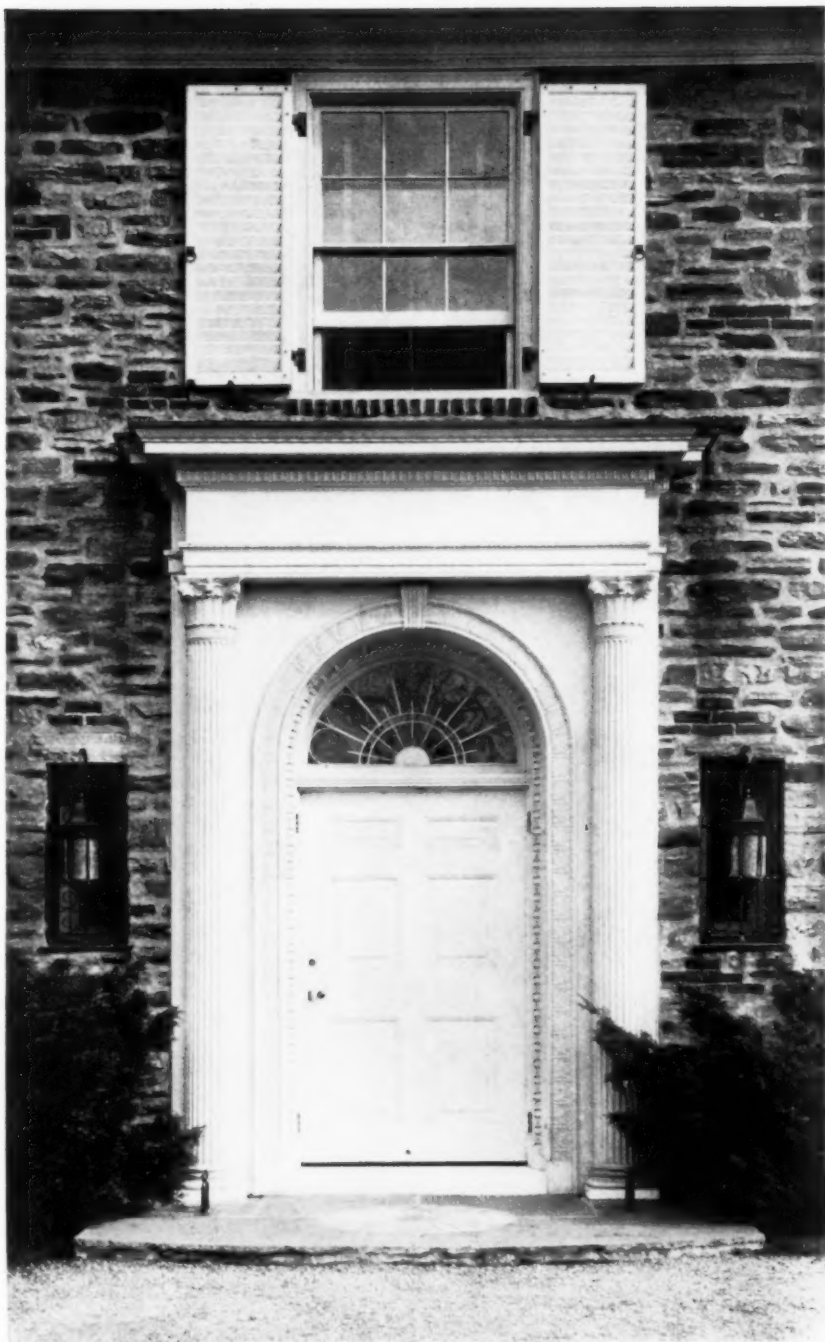


Second Floor Plan
 RESIDENCE OF ARTHUR LAWRENCE, ESQ. BRONXVILLE, N. Y.
 Pentrose V. Stout, Architect



Photo, Sigurd Fischer

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Penrose V. Stout, Architect



Photo, Sigurd Fischer

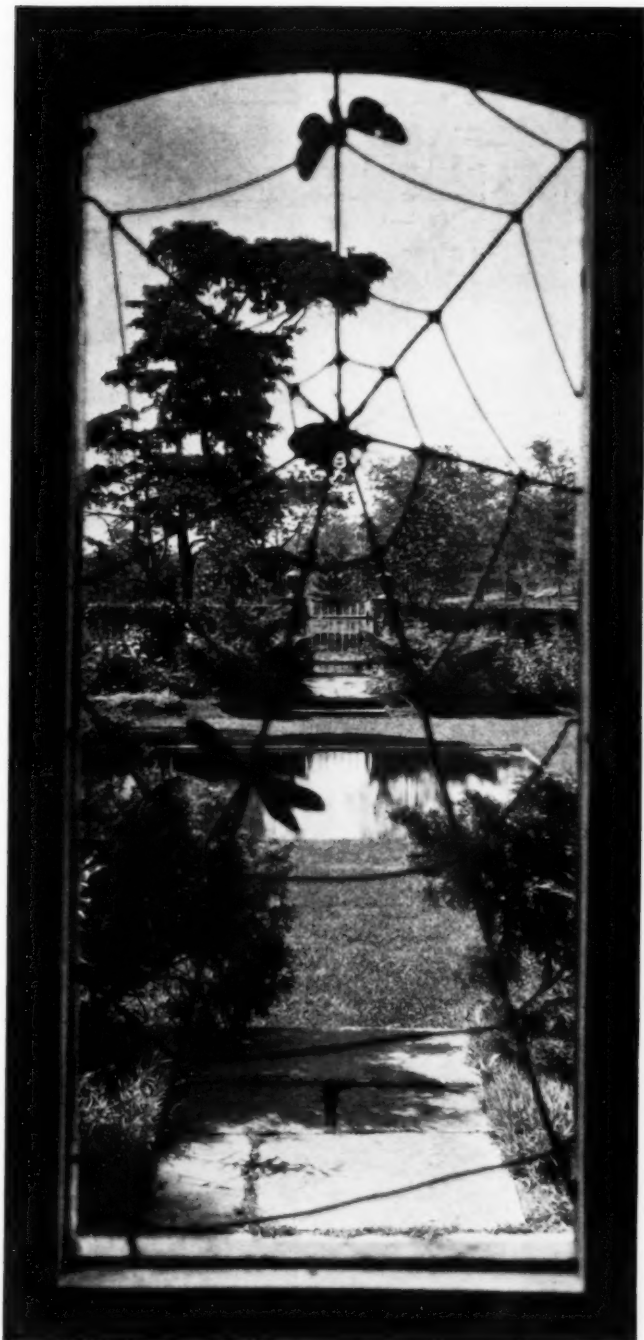
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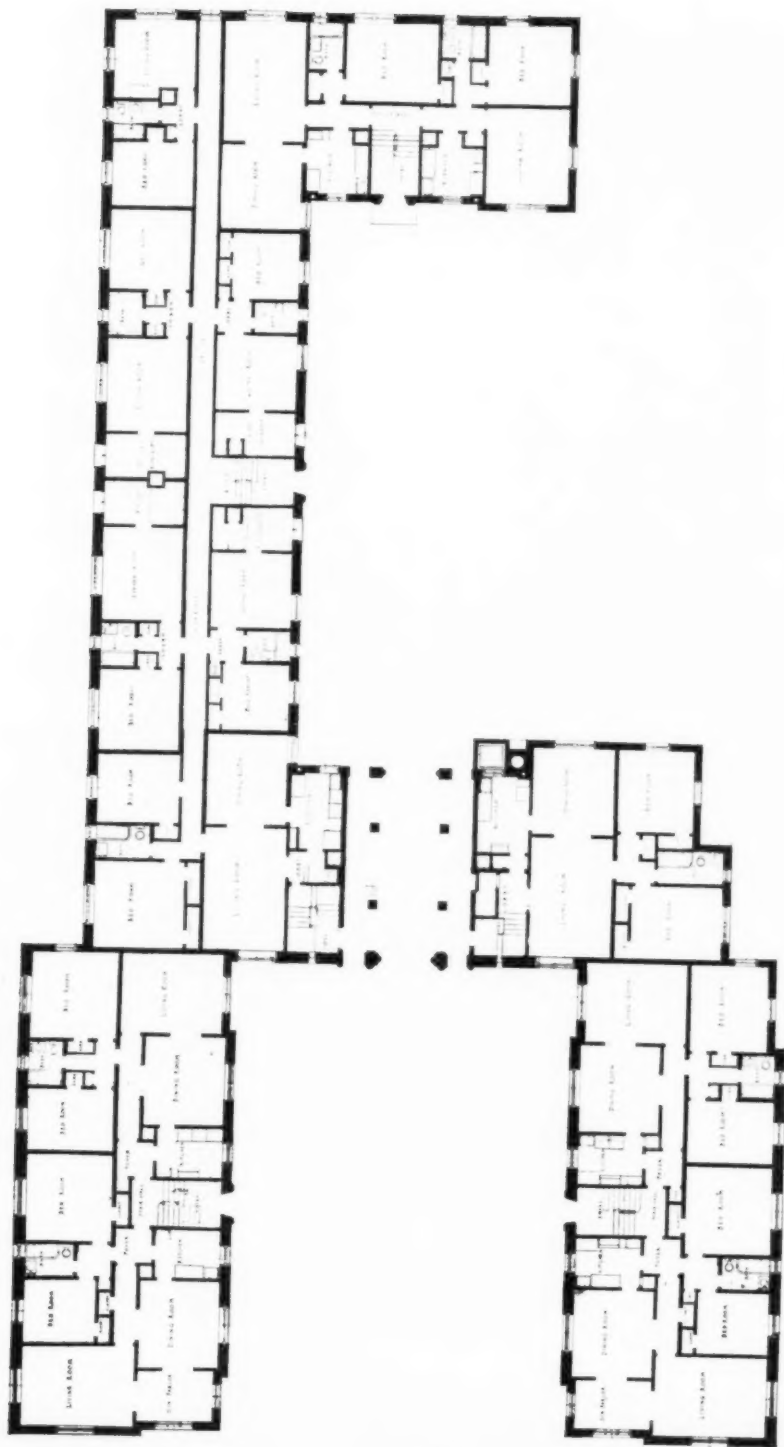
Penrose V. Stout, Architect



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Penrose V. Stout, Architect

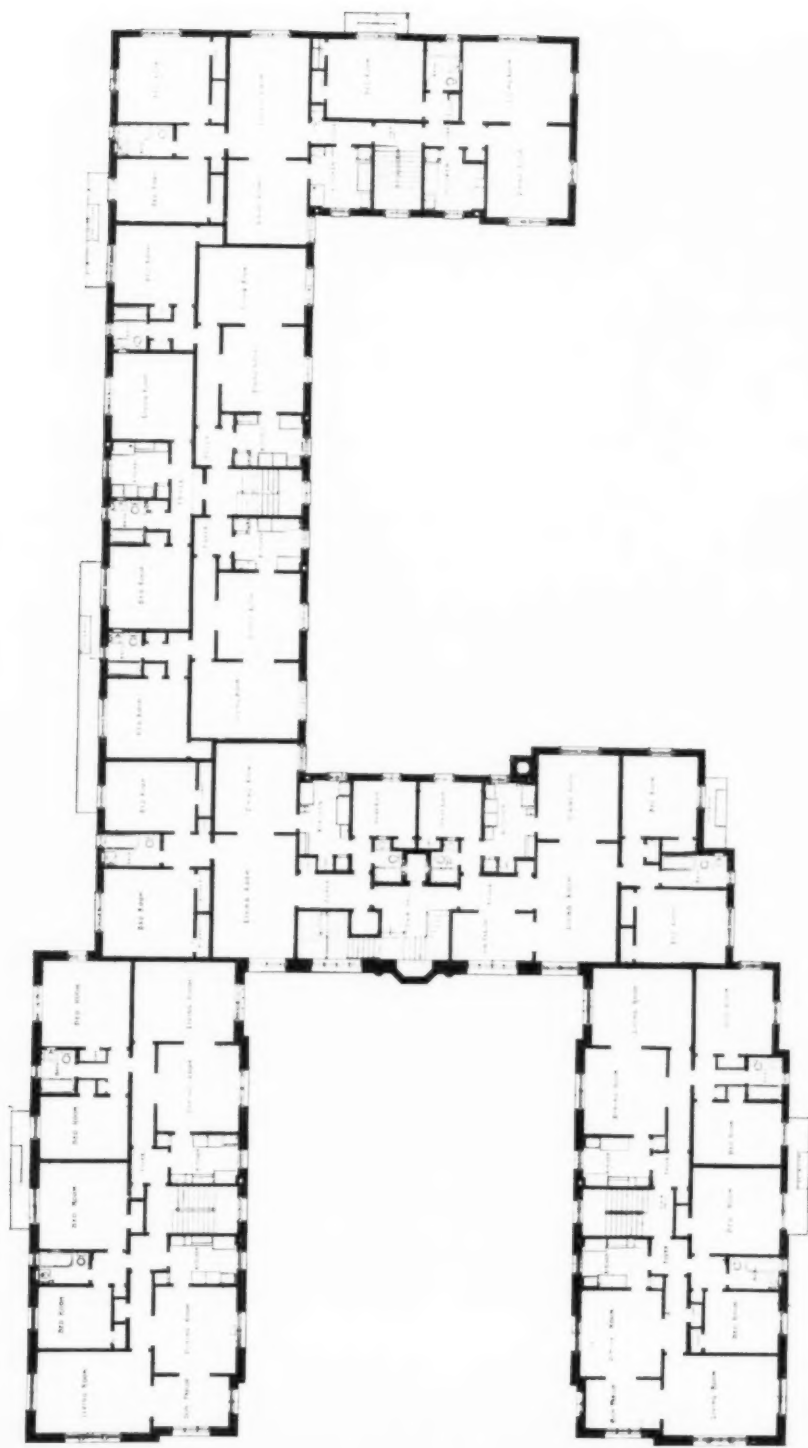


First Floor Plan
 THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
 William E. Hanguard, Architect

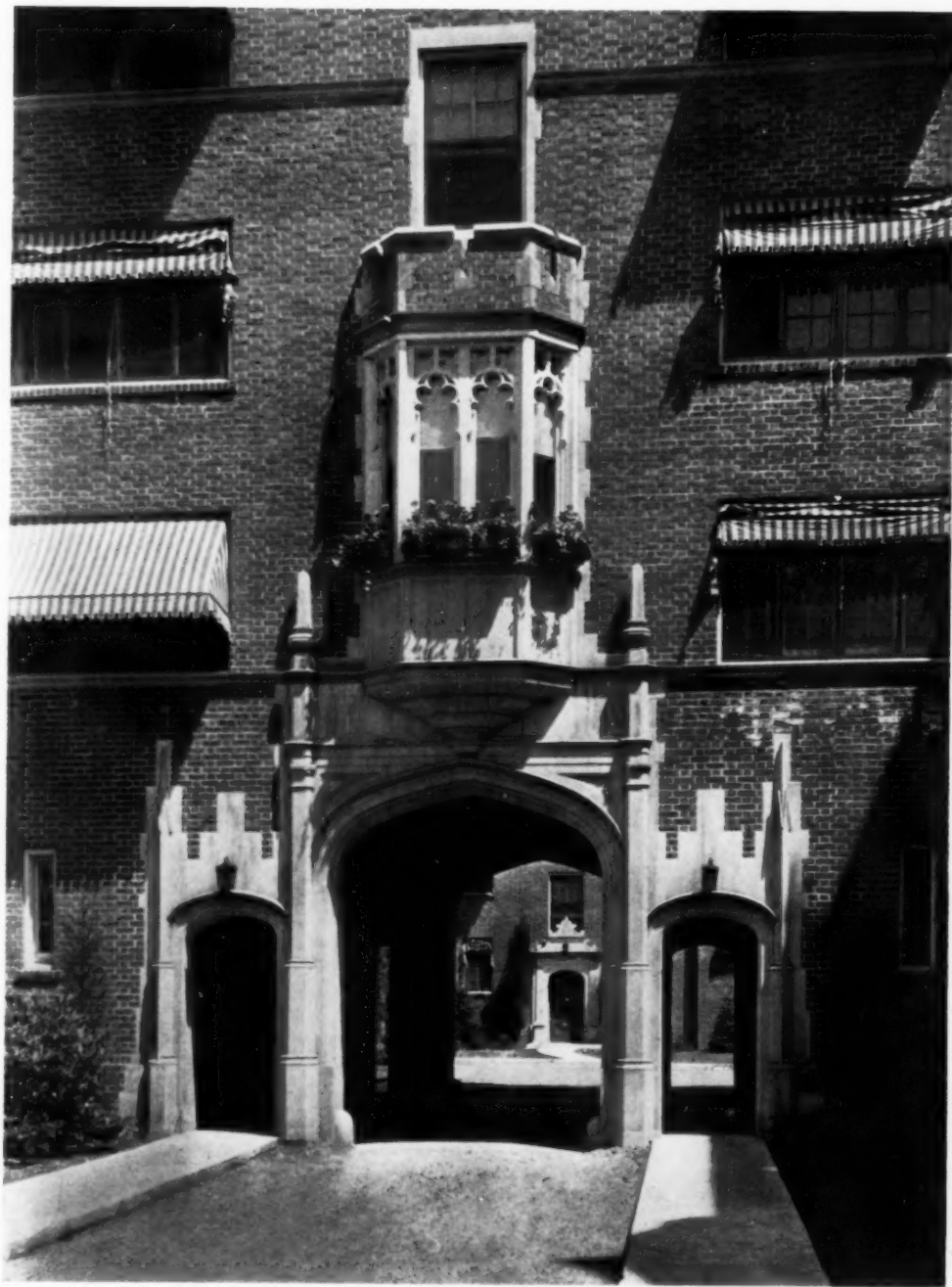


Photo, S. H. Gottsche.

THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
William E. Haugeard, Architect



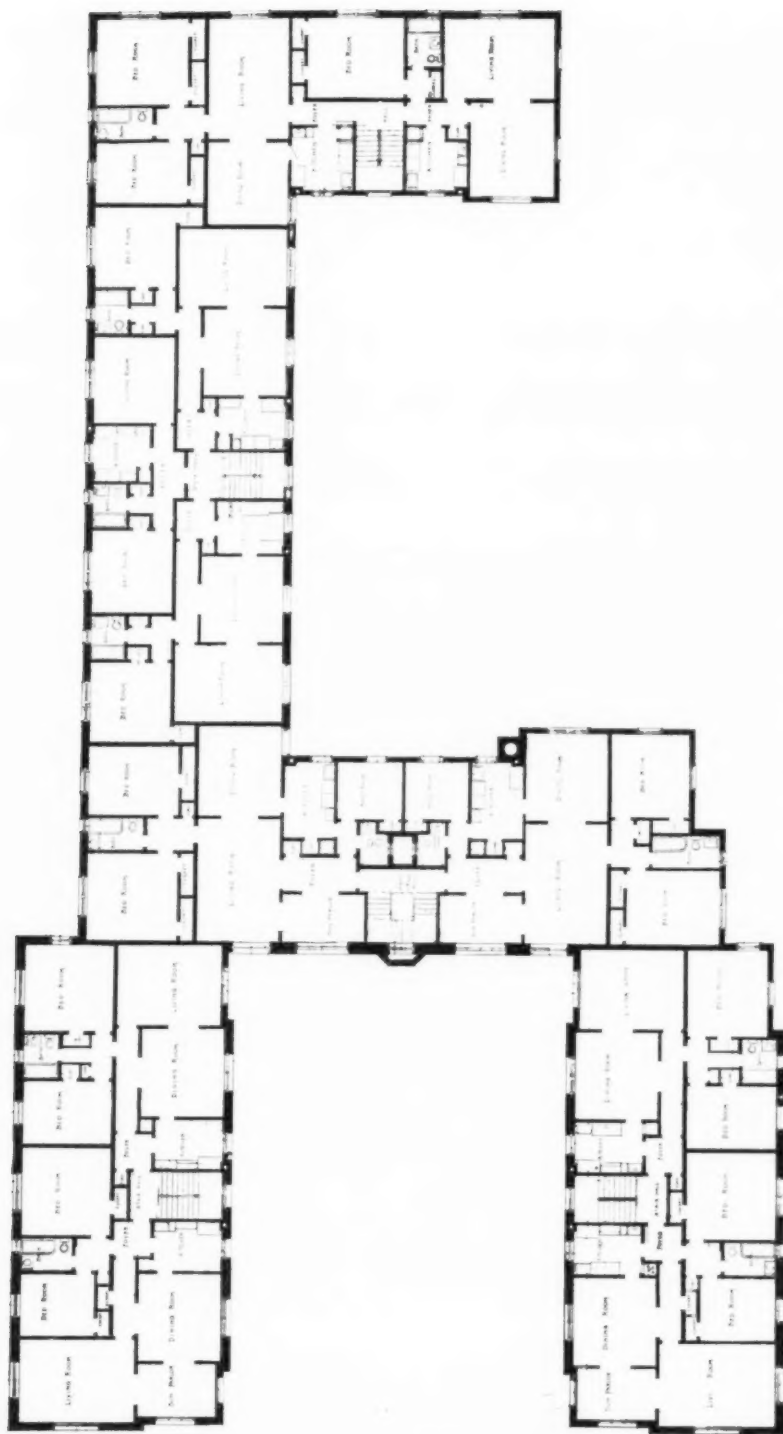
Fourth Floor Plan
 THE FARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
 William E. Haugard, Architect



Photo, S. H. Gottscho

THE PARNLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY

William E. Hangaard, Architect



Second and Third Floor Plans
 THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
 William E. Haugaard, Architect

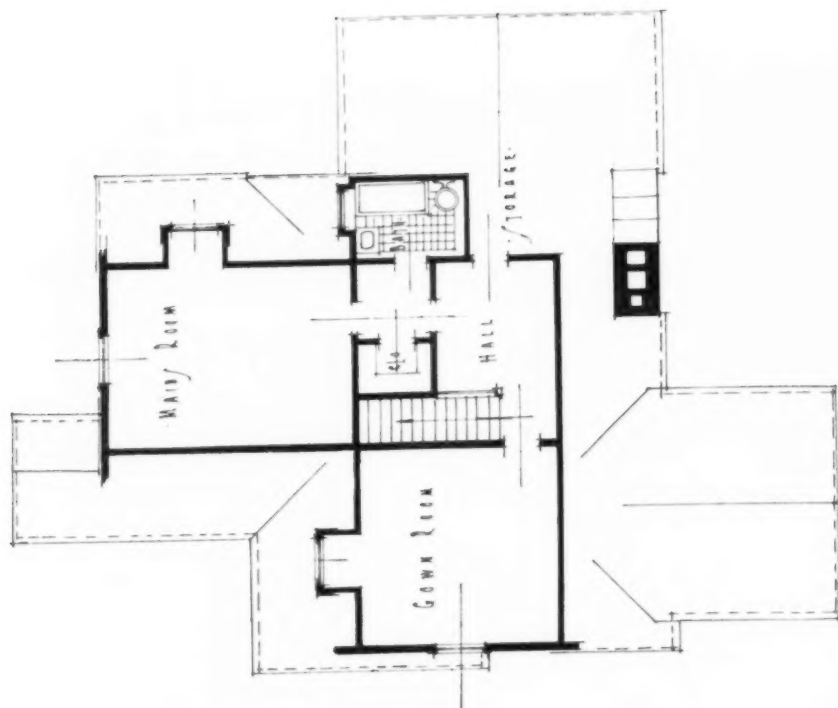


Photo, S. H. Gottscho

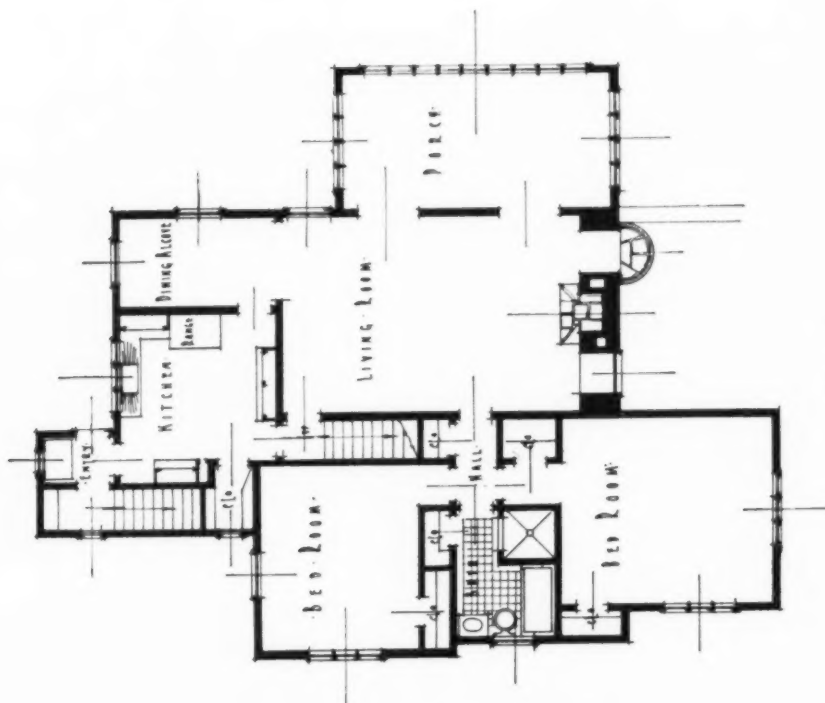
THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
William E. Haugaard, Architect



"SEVEN GABLES," THE RESIDENCE OF MISS MABLE BROWNELL, DOUGLASTON, LONG ISLAND
Otto Preis, Architect



Second Floor Plan



First Floor Plan

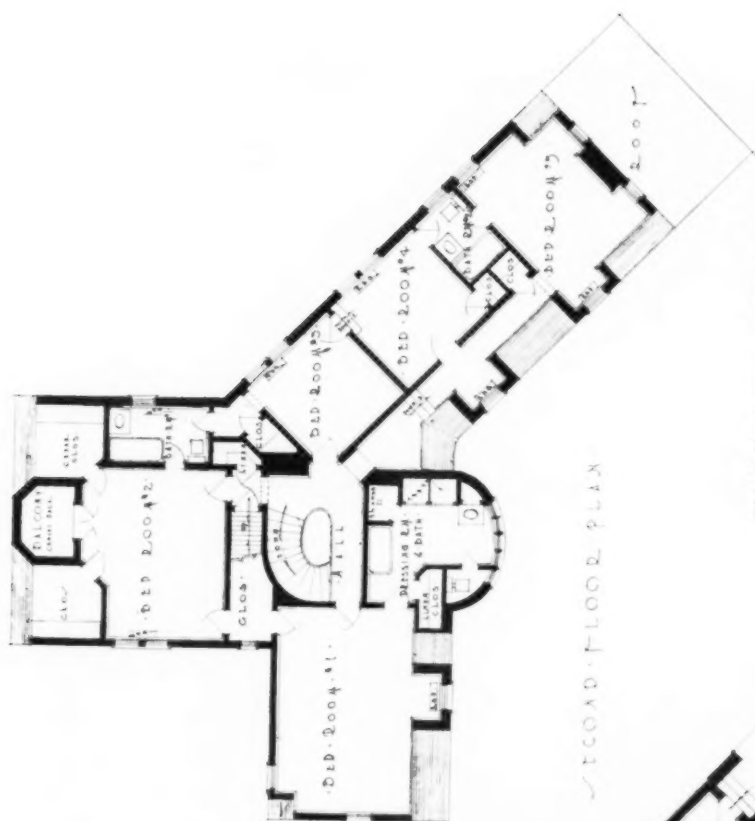
"SEVEN GABLES," THE RESIDENCE OF MISS MABLE BROWNELL, DOUGLSTON, LONG ISLAND
Otto Preis, Architect



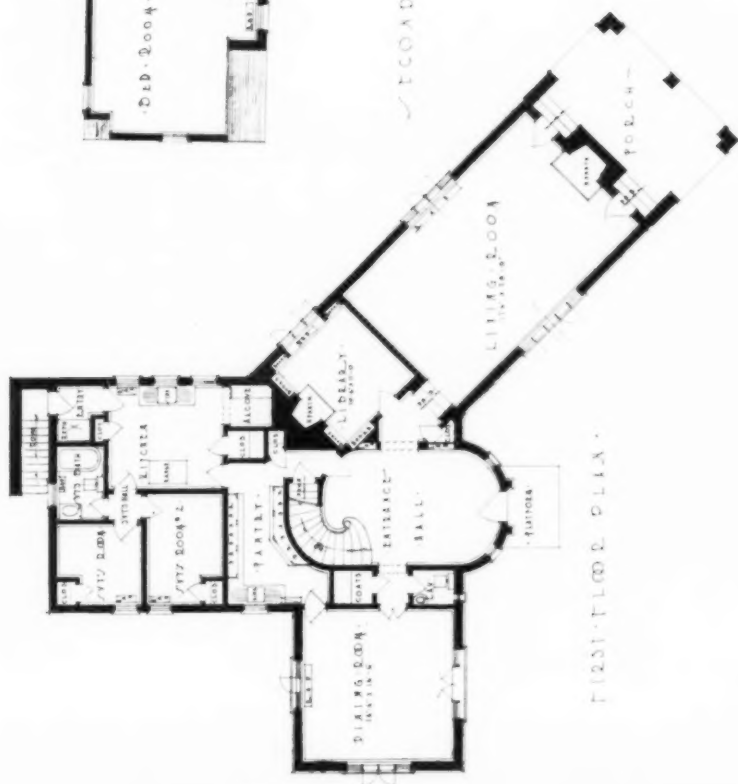
"SEVEN GABLES," THE RESIDENCE OF MISS MABLE BROWNELL, DOUGLASTON, LONG ISLAND
Otto Preis, Architect



RESIDENCE OF E. R. TRONELL, ESQ., BRONNVILLE, NEW YORK
Lewis Bowman, Architect

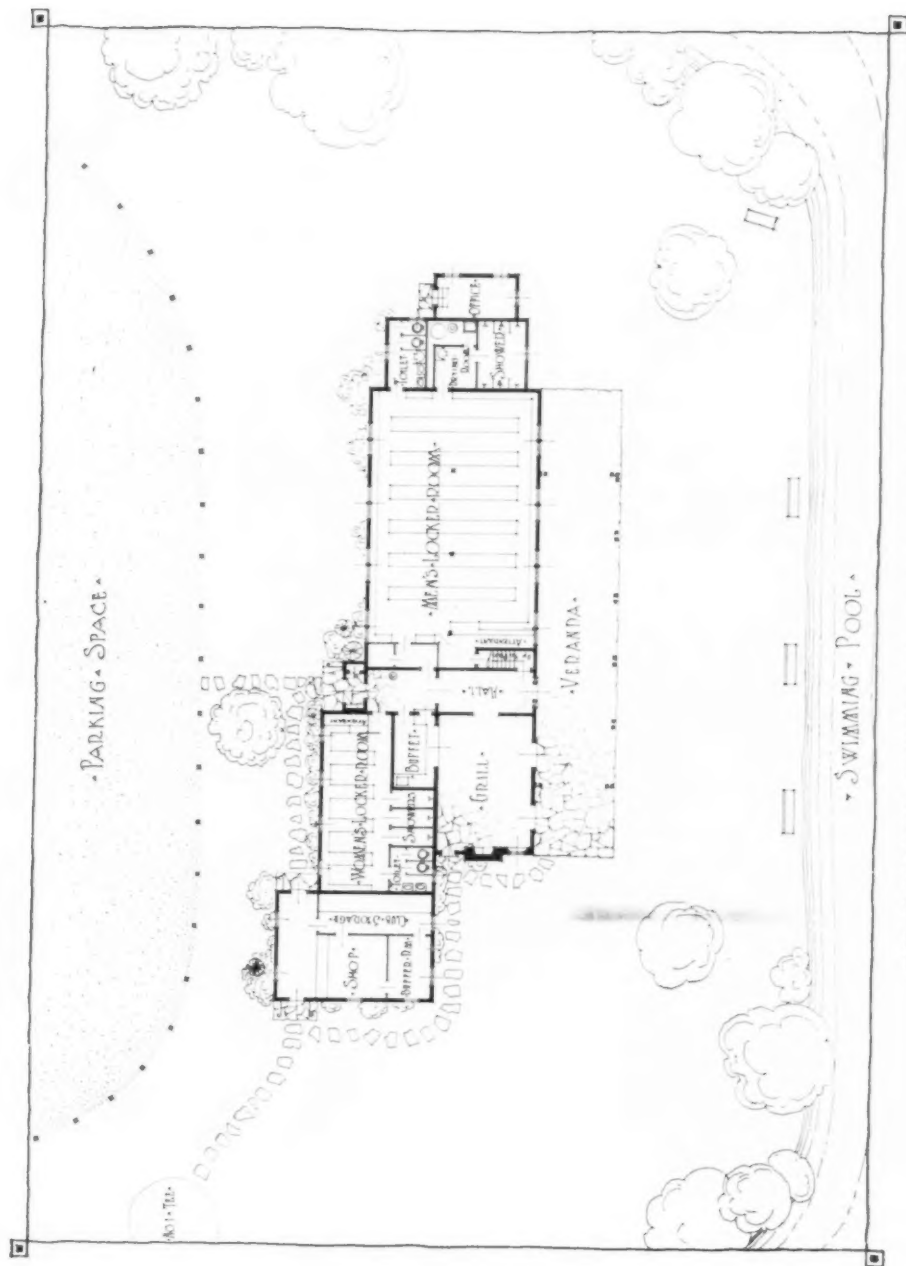


RESIDENCE OF E. R. TRONELL, ESQ.
BRONXVILLE, NEW YORK
Lewis Bowman, Architect





✓ THE BROADMOOR COUNTRY CLUB, SHREVEPORT, LOUISIANA
Clarence W. King, Architect



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 Clarence W. King, Architect



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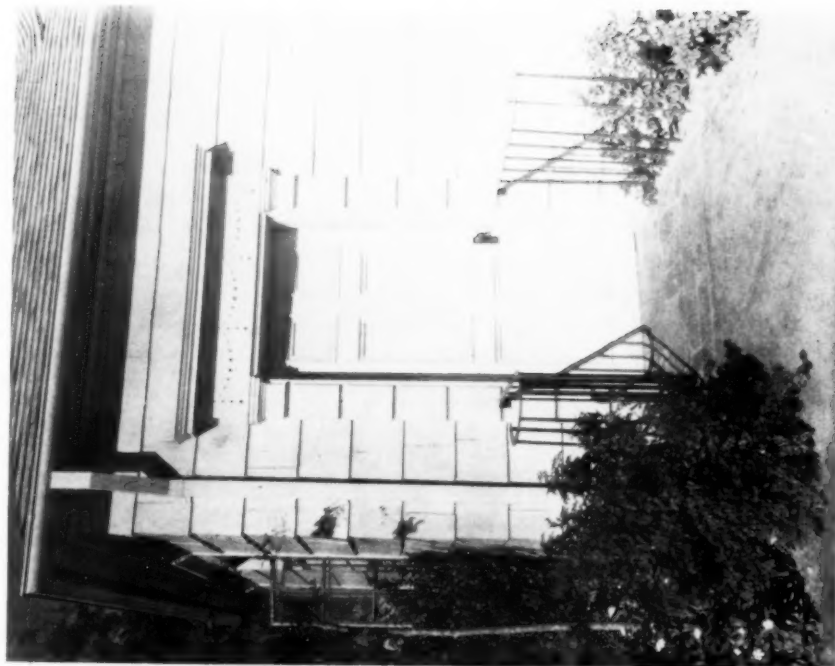
THE BROADMOOR COUNTRY CLUB, SHREVEPORT, LOUISIANA
Clarence W. King, Architect



West Entrance

THE BROADMOOR COUNTRY CLUB, SHREVEPORT, LOUISIANA

Clarence W. King, Architect



Entrance to Golf Shop

✓ EARLY AMERICAN ARCHITECTURE and the ALLIED ARTS. - *A Bibliography*

By
Richard J. Bach

INTRODUCTION

TO THOSE WHO LIKE BOOKS and their ways there is something fascinating in observing the very faithful and direct record they present, in form, content and number, of every current trend of serious thought or thin line of popular interest. A fad like the cross word puzzle will call forth in a single year literally scores of publications, charitably termed books, flimsily made to be the more readily devoured in the heat of an engrossing craze. These disappear and leave no mark. But to balance against such ephemeral appeals "to be viewed with alarm" and of which but few make heavy constructive demands upon the book world, we can trace with satisfaction other types of interest to which we "point with pride," represented in the steadily growing insistence upon books of real value. In this category belong the titles dealing with our own Early American art, which has taken its place as one of the staple cultural factors in American life today and correspondingly requires an always more serious and understanding treatment in published form.

Some years ago it was borne home to us that this so-called Colonial tendency, then the merest trickle, was the beginning of a swelling stream whose broad expanse and swift current would soon become undeniable features in the physiognomy of American education and culture. Students of art began to find matter for thought here as well as abroad. Museums, led by the Metropolitan Museum in its memorable Hudson-Fulton Exhibition, began to collect objects of art used and made in the Colonies and in the days of the Early Republic. Architects found meat where they had surmised only crumbling bone, and we noted the increase in homes and other buildings designed in various "interpreta-

tions" of Colonial style, paralleled by similar efforts in the fields of wall paper, furniture, silver and other materials. All of this worked its way into the books and the periodicals. In fact, the first important and really an epoch marking book in the field, the classic *Georgian Period*, which deals with several periods falling in the time of several Georges, is itself a compilation from serially published material, and various periodicals have since then been among the chief defenders and exploiters, for the public good, of these Early American types which touch so many of the arts of the home and its embellishment. So that we now behold, grown to the proportions of real conviction, the first timid essays of a few pioneering writers and draftsmen, like Ware, Wallis, Bragdon, Soderholtz, Whitefield to mention but a few who proclaimed their faith, to prove at least in published form that there was true merit and unquestionable artistic calibre in the work of the Colonist, the patriot, and the citizen of young America.

Others were soon found to support the contention; the favor of architects, designers and collectors was gradually drawn to the banner, and many books as well as less pretentious studies saw the light. Not always deep or clear, not always correct or comprehensive, these volumes represented nevertheless an increasingly thorough examination of a province which now holds, for many, nothing less than fascination, and has in consequence been granted authoritative volumes comparable to those which have been the fruit of scholarly endeavor in other historic periods or stylistic manifestations of art.

* * * * *

Realizing that this inviting field would

claim an always growing portion of public as well as professional interest, it was deemed feasible to make, as a record, a fairly complete statement of the case in so far as this had found an outlet in print and picture. This was done in the pages of THE ARCHITECTURAL RECORD, beginning in August, 1915, in two forms. First, under the title *Books on Colonial Architecture**, there was published a series of group reviews of the more important titles. Also, beginning in September, 1915, and after that sometimes synchronizing and sometimes alternating with the former, there was published a *Bibliography of the Literature of Colonial Architecture***. The latter was treated as a carefully classified index and the reviews in the former series were arranged to conform to the same geographic or material subdivisions. Both covered the whole field of architecture and of such of the decorative and industrial arts as had a distinct bearing and might be considered of pertinent interest for professional men, for cognoscenti and for cultivated laymen. Both series treated all matter published to the close of 1916. Subsequently there was issued for each a supplementary article including the publications of the year 1917***. It is proposed in the present undertaking to present an inclusive bibliography listing all titles already published and adding all those which have appeared since the close of 1917, so as to bring the record to the end of 1925.

It will be noted that the title no longer includes the word Colonial. The change is made advisedly. Early American art is now subdivided into several periods of which only one may be correctly called Colonial, using the word quite accurately in the dictionary sense, so that despite the tradition and sentiment which cling to it, it can no longer be considered adequately descriptive in a serious record.

As to titles covered, emphasis is laid

upon the principle that absolute or voluminous completeness is not in itself a proof of the value of a bibliography. The test of fairly permanent interest must control in the selection of entries. We regard American art in its earlier forms not with the adulation which sanctifies the antique, but with that sincere respect and admiration which recognize different degrees of merit in design, whether antique or new, and varying degrees of value in terms of archaeological significance. It is so, as well, in the books that describe these periods of our cultural beginnings which now loom so large as elements in the making of our cultural future. Thus many articles and some books have not been listed at all, for they add nothing to our knowledge of a subject which no longer brooks anything short of sincere study approached from a scholarly point of view. At the same time account has been taken of the reader who is breaking ground for himself and for whose purposes certain selected material of readily digestible texture has been included.

* * * * *

The scheme of classifications is based upon a careful survey of the entire field of the literature of Early American architecture, including related minor arts, but excluding painting and sculpture, as distinct fields, and is arranged with an eye to its immediate utility as a ready source of information as to titles and subject matter. It will be noted that the method of arrangement is one calculated to bring together books or articles in accordance with their most direct appeal as to content. In the case of articles in periodicals such classification entails no difficulty whatever, for the reason that the space available for a single article is generally too small to warrant the consideration of matter related to more than one field. In the case of books, however, the problem of allocation of titles is a much more difficult task, chiefly for the reason that so many books, though bearing definite place names, as part of their titles, still treat of buildings of so many different kinds as to make their geographic group-

*See The Architectural Record, from vol. 38, no. 2, August, 1915, p. 281, to vol. 42, no. 3, September, 1917, p. 283.

**See The Architectural Record, from vol. 38, no. 3, September, 1915, p. 382, to vol. 42, no. 2, August, 1917, p. 185.

***See The Architectural Record, vol. 44, no. 1, 2, July and August 1918, pp. 85-90, 175-80.

THE ARCHITECTURAL RECORD.

ing a useless method for our purposes. We do not, in other words favor here the ruthlessness of a numerical system of classification which arbitrarily puts Viollet-le-Duc's separately published article on construction under "general building construction," when the initiate is aware that its interest is medieval throughout and that it should, therefore, for utility's sake be put with "medieval architecture." Our titles appear then in the places dictated by their primary interests, and if the interest maintained is sufficiently general, especially as to building type, they have fallen logically in the leading "general" or inclusive class. Thus, for instance, Horace Mather Lippincott's *Early Philadelphia, Its People, Life and Progress*, will be found in this general class, while, on the other hand, Swepson Earle's *Maryland's Colonial Eastern Shore* falls within the Southern States Dwellings class in view of its predominant domestic interest.

It is obvious that space cannot be given to annals, chronicles and geographic or historic works whose chief appeal lies in the directions of sociology, science or political history. Although some titles will be found which are not distinctly architectural, these will be found to have a direct bearing upon the subject. In the same manner an occasional title may fall in point of time slightly beyond the limits of the period under discussion.

* * * * *

Classifications that aim to arrange kinds of human interest—and art is one of the chief human interests—can never be made satisfactory for all that use them, for the reason that too many things are known by more than one name, or are felt in more than one way. To be finally good and workable a classification must be rigidly arbitrary; otherwise it can

never be detailed. But to be humanly interesting a classification must be in some degree uncertain and elastic and allow for the eternal relativity of things. And that degree of allowance it makes is also the degree in which it ceases to be an ideal classification. All of which means that our Early American Bibliography can be only as good as necessary to be as useful as possible, but not in any sense ideal at the expense of practical utility. For the ease with which one may classify mechanical devices does not apply to books on a formative type of art, expressing vividly what may be termed the growing pains of a nation.

A bibliography is somewhat like a ship under headway, equipped for service, supplied with needed material and instruments to gauge speed and course, but port cannot be reached without intelligent use of all these facilities. And in the running of the ship the master has at his command not only knowledge and purpose, but also imagination. The dangers which are not charted may be suspected and therefore the more easily conquered. And, finally, to do its work properly, the ship carries only essentials and each has its place. So in the preparation of this bibliography, the reader's imagination has been considered by the editor as an asset in his work. Cross references have not been resorted to, and he who is interested in Phyfe furniture will see his quarry not only under furniture, but will remember that biography may also be a possible source. There is no field of human effort or interest which can dispense with imagination and succeed; it will be the real test of value for these classifications if that quality, frequently requisitioned, serves to make out of dry rubrics of words and figures an instrument of current usefulness.

RICHARD F. BACH.

(Prices quoted in the following Bibliography are correct to our best knowledge, but readers are referred to the publishers on this matter.)

OUTLINE OF BIBLIOGRAPHY AND INDEX OF CLASSIFICATION

- I. GENERAL WORKS
- II. CHURCHES
- III. DWELLINGS
 - 1. General
 - 2. New England States
 - a. Region as a Whole
 - b. Separate States or Groups of States
 - c. Separate Cities, Localities, or Individual Houses
 - 3. Middle States
 - a. Region as a Whole
 - b. Separate States or Groups of States
 - c. Separate Cities, Localities, or Individual Houses
 - 4. Southern States
 - a. Region as a Whole
 - b. Separate States or Groups of States
 - c. Separate Cities, Localities, or Individual Houses
- IV. PUBLIC AND SECULAR BUILDINGS
- V. ALLIED (DECORATIVE, INDUSTRIAL) ARTS
 - 1. General
 - 2. Furniture and Furnishings, Interiors, Woodwork
 - 3. Glassware
 - 4. Metalwork
 - 5. Pottery
 - 6. Silver and Pewter
 - 7. Textiles

- VI. BIOGRAPHY
- VII. BIBLIOGRAPHY
- VIII. PERIODICALS
 - 1. General Articles, (and miscellaneous articles not covered in sections following)
 - 2. Churches
 - 3. Dwellings
 - a. New England States
 - b. Middle States
 - c. Southern States
 - d. Central States
 - 4. Public and Secular Buildings
 - 5. Architectural Details
 - a. Doors, Doorways, Fireplaces, Shutters, Stairways, Windows, etc.
 - b. Fences, Brickwork, Stonework, etc.
 - 6. Allied (Decorative, Industrial) Arts
 - a. Furniture and Furnishings, Interiors, Woodwork
 - b. Glassware
 - c. Metalwork, Hardware, Lighting Fixtures
 - d. Pottery
 - e. Silver and Pewter
 - f. Textiles
 - g. Wall Papers
 - h. Miscellaneous
 - 7. Biography
 - 8. Bibliography

EARLY AMERICAN ARCHITECTURE AND THE ALLIED ARTS. A BIBLIOGRAPHY

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- Ware, William Rotch, editor. The Georgian Period. A Collection of Papers Dealing with the "Colonial" or XVIII-Century Style of Architecture in the United States, Together with References to Earlier Provincial and True Colonial Work. Twelve parts or folios, with a total number of 450 full page plates, measured drawings, perspective sketches and photographic views, accompanied by numerous short articles on the subjects illustrated. New York; American Architect and Building News Company; 1898-1900. \$60.
- Ware, William Rotch and Charles S. Keefe, ed. The Georgian Period, Being Photographs and Measured Drawings of Colonial Work with Text. Folio; 6 vols. (1) Text and indexes, pp. xlv+306; (2) pl. 1-79; (3) pl. 80-154; (4) pl. 155-228; (5) pl. 229-341; (6) pl. 342-454. New York; U. P. C. Book Company; 1923. \$75.00 (regular edition). \$60 (portfolio edition).
- Westcott, Thompson. Historic Mansions and Buildings of Philadelphia, with Some Notice of Their Owners and Occupants. Sq. octavo; pp. 528, ill. Philadelphia; n.d. (1877). Rare.

Wise, Herbert C., and Beidleman, Ferdinand. Colonial Architecture for Those About to Build. Being the Best Examples—Domestic, Municipal and Institutional—in Pennsylvania, New Jersey and Delaware, with Observa-

tions upon the Local Building Art of the Eighteenth Century. Crown octavo; pp. xv+270; 207 ill. Philadelphia; J. B. Lippincott Company; 1913. \$7.50.

II. CHURCHES

Bacon, Mrs. Mary D. Old New England Church. Octavo; pp. xxxiv+442, ill. New York; Doubleday, Page and Company; 1906. \$3.75.

Denison, Robert C. The United Church on the Green, New Haven, Connecticut. Octavo brochure; pp. 16, unnumbered. New Haven; 1915. Privately published.

De Normandie, James. Three Old Churches. Being one of 12 articles in *The Portsmouth Book*. Quarto; pp. 9 to 16, ill. Boston; Ellis; 1912. No longer available.

Colonial Churches. A Series of Sketches of Churches in the Original Colony of Virginia. Octavo; pp. 319, ill. Richmond; Southern Churchman Company; 1907. \$5.00.

Embury, Aymar H. Early American Churches. Crown octavo; pp. xvii+189; 102 ill. New York; Doubleday, Page & Company; 1914. \$2.80.

Historic Churches of America. Folios; 20 parts, each containing three ill. in etching, photogravure, etc.; pp. iii+160; 60 plates. Philadelphia; Everett; 1890. \$20.

Isham, Norman M. Meeting House of the First Baptist Church in Providence. Octavo; pp. xiii+33, ill. Providence; Charitable Baptist Society; 1925; \$1.25.

Wallington, Nellie Uner. Historic Churches of America. With Introduction by Edward Everett Hale. Octavo; pp. xxv+259; 32 plates. New York; Duffield & Company; 1907. Out of Print.

Whitney, F. A. Historical Sketch of the Old Church, Quincy, Mass. Octavo; pp. 17, ill. Albany; Munsell; 1864. No longer available.

Wight, Charles Albert. Some Old Time Meeting Houses of the Connecticut Valley. Octavo; pp. 225, 72 ill. Chicopee Falls; publ. by the author; 1911. \$2.00.

III. DWELLINGS

1. General

Book of a Hundred Houses. A Collection of Picture, Plans and Suggestions for Householders. Square octavo; pp. vi+403, ill. Chicago; Herbert S. Stone and Company; 1902. \$1.75.

Chandler, Joseph Everett. The Colonial House. Large octavo; pp. 8+341. New York; Robert M. McBride and Company; 1916. \$5.00 net.

Desmond, Harry W., and Croly, Herbert. State-ly Homes in America from Colonial Times to the Present Day. Crown octavo; pp. xvi+532, ill. New York; D. Appleton and Company; 1903. Out of print.

Dow, Joy Wheeler. American Renaissance, a Review of Domestic Architecture. Small quarto; pp. 182+plates 96, 139 ill. New York; The William T. Comstock Company; 1914. A few copies to be had at \$5.00.

Drake, Samuel Adams. Our Colonial Homes. Quarto; pp. 211, ill. Boston; Lothrop, Lee and Shepard; 1894. Out of print.

Eberlein, Harold Donaldson. The Architecture of Colonial America. Illustrated from photo-

graphs by Mary H. Northend and others. Octavo; pp. xiv+289, many unnumbered plates, printed on both sides of leaves. Boston; Little, Brown and Company; 1915. \$3.50.

Embury, Aymar H. The Dutch Colonial House, Its Origin, Design, Modern Plan and Construction, illustrated with photographs of old examples and American adaptations of the style. Large octavo; pp. iv+108, ill. Half title: The Country House Library; a Series of Architectural Books for the Layman. New York; McBride, Nast and Company; 1913. \$3.50.

Educational Bureau, Paint Manufacturers' Association of the United States. A Photographic Study of Frame Dwellings of Colonial Times. Long octavo, meas. 16½ by 23½ cm.; pp. 2+plates 51. Washington, D. C.; Judd and Detweiler; 1915. Distributed gratis; a few copies yet available.

French, Leigh, Jr. Colonial Interiors. Photographs and Measured Drawings of Colonial and Early Federal Periods, with Introduction by Charles Over Cornelius. Folio; pp. xvi+pl. 125. New York; William Helburn, Inc.; 1923. \$15.00.

- Glenn, Thomas Allen. *Some Colonial Mansions and Those Who Lived in Them*. Large octavo; 2 ser. (1) pp. xix+17-482; (2) pp. 503, ill. Philadelphia; Henry T. Coates & Company; 1899, 1900. \$10.00.
- Halsey, R. T., and Tower, Elizabeth. *Homes of Our Ancestors, as Shown in the American Wing of the Metropolitan Museum of Art from the Beginning of New England Through the Early Days of the Republic*. Octavo; pp. xxvi+302, ill. & 20 plates in color. New York; Doubleday, Page & Company; \$15.00.
- Harland, Marion (Mrs. Mary Virginia Hawes Terhune). *Some Colonial Homesteads and Their Stories*. Octavo; pp. xii+511, ill. New York; G. P. Putnam's Sons; 1897. Out of Print.
- Harland, Marion (Mrs. Mary Virginia Hawes Terhune). *More Colonial Homesteads and Their Stories*. Octavo; pp. x+449, ill. New York; G. P. Putnam's Sons; 1899. Out of Print.
- Hollister, Paul M. *Famous Colonial Houses, illustrated by James Preston. With an Introduction by Julian Street*. Quarto; pp. 170, 11 pl. and frontisp. in col. Philadelphia; David McKay Company; 1921. \$5.00.
- Kimball, Fiske. *Domestic Architecture of the American Colonies and of the Early Republic*. Quarto; pp. xx+314, ill. New York; Charles Scribner's Sons; 1922. \$12.00.
- McKenna, Alexander. *Homes and Haunts of the Pilgrim Fathers*. Octavo; Philadelphia; J. B. Lippincott Company; 1899. Out of Print.
- Millar, Donald. *Measured Drawings of Some Colonial and Georgian Houses*. Folio; 2 vols.: (1) pp. 6 and 40 pl. (2) pp. 4 and pl. 44 to 80. New York; the Architectural Book Publishing Company; 1916. \$30.00.
- Northend, Mary Harrod. *Colonial Homes and Their Furnishings*. Crown octavo; pp. xxi+252, pl. 117; index. Boston; Little, Brown and Company; 1912. \$4.00.
- Polley, G. Henry. *The Architecture, Interiors and Furniture of the American Colonies during the Eighteenth Century, selected by . . . Large folio; pp. 5+, pl. 90*. Boston; G. H. Polley and Company; 1914. \$40.
- Saylor, Henry H., *editor*. *Architectural Styles of Country Houses; the Characteristics and Merits of Various Types of Architecture as Set Forth by Enthusiastic Advocates*. Large octavo; pp. 124, many ill. Half title: *The Country House Library; a Series of Architectural Books for the Layman*. New York; McBride, Nast and Company. \$3.50.
- Soderholz, Eric Ellis. *Colonial Architecture and Furniture*. Folio; pp. 6+ pl. 60, meas. 14 in. by 18 in. Boston; G. H. Polley and Company; 1895.

III. DWELLINGS (Cont'd)

2. New England States

a. *Region as a Whole.*

- Corner, James M., and Soderholtz, Eric Ellis. *Examples of Domestic Colonial Architecture in New England*. Folio; no text, 50 plates, meas. 11 inches by 14 inches. Boston; The Boston Architectural Club; 1891. Rare.
- Howe, Lois L., and Fuller, Constance. *Details from Old New England Houses*. No text, pp. 2+50 plates, meas. 11 inches by 14 inches. New York; The Architectural Book Publishing Company; 1913. \$9.
- Little, Arthur. *Early New England Interiors. Sketches in Salem, Marblehead, Portsmouth and Kittery*. Long quarto; no text, 36 unnumbered plates. Boston; A. Williams & Company; 1878. Rare.
- Northend, Mary Harrod. *Historic Homes of New England, with numerous illustrations*. Royal octavo; pp. xvi+274, ill. +95 plates; index. Boston; Little, Brown & Company; 1914. \$5.
- Northend, Mary Harrod. *Remodelled Farmhouses, with numerous illustrations*. Royal octavo; pp. xiv+264, ill., index. Boston; Little, Brown & Company; 1915. \$4.
- Old Brick Houses of New England. Small quarto brochure; pp. 55, ill. Boston; Rogers and Manson Company; 1917. \$1.
- Robinson, Albert G. *Old New England Houses*. Octavo; pp. 29+98 pl. New York; Charles Scribner's Sons; 1920.
- Seabury, Joseph Stowe. *New Homes Under Old Roofs*. Quarto; pp. 23+36 plates. New York; Frederick A. Stokes Company; 1916. Out of Print.
- b. *Separate States or Groups of States.*
- Edwards, Agnes. *Cape Cod. New and Old, with illustrations by Louis H. Ruyt*. Octavo; pp. xvi+239, illus. Boston; Houghton Mifflin Company; 1918. \$3.00.
- Isham, Norman M., and Brown, Alfred F. *Early Connecticut Houses*. Crown octavo; pp. xiv+303, ill. Providence; Preston & Rounds; 1900. Out of Print.
- Isham, Norman M., and Brown, Alfred F. *Early Rhode Island Houses; An Historical and Architectural Study*. Crown octavo; pp. 100+60 plates, ill. Providence; Preston & Rounds; 1895. Out of Print.
- Kelly, J. Frederick. *Early Connecticut Architecture. Measured Drawings with Full Size Details of Moulded Sections, Supplemented by Photographs*. Folio; 25 pl. New York; William Helburn, Inc.; 1924. \$12.00.
- Kelly, J. Frederick. *Early Domestic Architecture of Connecticut*. Quarto; pp.

- xx+210, illus. and 48 pl. New Haven; Yale University Press; 1924. \$15.00.
- Trowbridge, Bertha Chadwick, and Andrews, Charles M. Old Houses of Connecticut. Quarto; pp. xxvii+519, 64 pl. Drawings by J. Frederick Kelly. Frontisp. in col. by Rudolph Ruzicka. \$25.00.
- Whitefield, E. The Homes of Our Forefathers; Being a Selection of the Oldest and Most Interesting Historical Houses and Noted Places in Maine, New Hampshire and Vermont. From original drawings taken on the spot. Large octavo; no text, 36 plates. Reading, Mass.; publ. by the Author; 1880. Rare.
- Whitefield, E. The Homes of Our Forefathers; Being a Selection of the Oldest and Most Interesting Buildings, Historical Houses and Noted Places in Massachusetts. From original drawings made on the spot. Large octavo; no text, 35 plates. Boston; A. Williams & Company; 1880. Rare.
- Whitefield, E. The Homes of Our Forefathers; Being a Selection of the Oldest and Most Interesting Buildings, Historical Houses and Noted Places in Rhode Island and Connecticut. From original drawings made on the spot. Large octavo; no text, 32 pl. Boston; Whitefield & Crocker; 1882. Rare.
- c. Separate Cities, Localities, or Individual Houses.*
- Bartlett, George B. Concord: Historic, Literary and Picturesque. Duodecimo; pp. 200, ill. Boston; Lothrop, Lee & Shepard; 1895. \$5.
- Brandegee, Arthur L., and Smith, Eddy N. Farmington, Connecticut, the Village of Beautiful Homes. Square folio; pp. 213, ill. Farmington, Conn.; publ. by the Authors; 1906. \$7.
- Cousins, Frank. Colonial Architecture. Introduction by Glenn Brown. Series I.—Fifty Salem Doorways. Folio; 50 plates. Garden City, L. I.; Doubleday, Page & Company; 1912. \$5.
- Cousins, Frank & Riley, Phil. M. Colonial Architecture of Salem. Large octavo; pp. xxiii+282, 127 pl. Boston; Little, Brown & Company; 1919. Out of print.
- French, Allen. Old Concord. With drawings by Lester G. Hornby. Octavo; pp. xii+186, ill. Boston; Little, Brown & Company; 1915. \$3.
- Hale, Albert, compiler. Old Newburyport Houses. Quarto; pp. 4+64 plates. Boston; W. B. Clarke & Company; 1912. \$2.50.
- Northend, Mary Harrod. Memories of Old Salem. Octavo; pp. 341, ill. New York; Moffatt, Yard and Company, 1917. \$4.
- Perkins, Mary E. Old Houses of the Antient (sic) Town of Norwich, 1660-1800. With maps, illustrations, portraits and genealogies. Octavo; pp. xviii+621, ill. Norwich, Conn.; publ. by the Author; 1895. \$4.
- Porter, Edward G. Rambles in Old Boston, New England. Large octavo; pp. xviii+437, ill. by George R. Tolman. Boston; Cupples & Hurd; 1887. \$6.
- Selected Interiors of Old Houses in Salem and Vicinity. Edited and published with the purpose of furthering a wider knowledge of the beautiful forms of domestic architecture developed during the time of the Colonies and the early days of the Republic. Half title: The Monograph Series on Subjects Pertaining to Architecture and Allied Interests. Small quarto; pp. 55, ill. Boston; Rogers & Manson Company; 1916. \$1.
- Sturgis, R. Clipston. The Architecture of Portsmouth. Being one of twelve articles gathered together in "The Portsmouth Book." Quarto; pp. x-xx, ill. Boston; Ellis; 1912. Rare.
- Tolman, George R. Twelve Sketches of Old Boston Buildings. No text, 12 plates, each preceded by a folded descriptive broadside. Boston; privately printed; 1882. Rare.
- Whitefield, E. Homes of Our Forefathers in Boston, Old England and Boston, New England. From original drawings. Large octavo; pp. 84+65 unnumbered plates, of which 41 concern Boston, New England, Boston, Mass.; Damrell & Upham; 1889. Rare.

III. DWELLINGS (Cont'd)

3. Middle States

a. Region as a Whole.

Nothing thus far published covers the general district of the Middle States. Reference is made, however, as of possible assistance, to the following:

- Embury, Aymar. The Dutch Colonial House, Its Origin, Design, Modern Plan and Construction, Illustrated with Photographs of Old Examples and American Adaptations of the Style (New York; McBride, Nast and Company; 1913. pp. iv+108, ill. \$3.50); and Saylor, Henry H., editor: Architectural Styles for Country Houses, the Characteristics and Merits of Various Types of Architecture as Set Forth by Enthusiastic Advocates (New York; McBride, Nast and Company; 1912; pp. 124, ill. \$3.50). Both of these are in large octavo and appear under the half title: Country House Library, a Series of Architectural Books for the Layman. Very good in this connection is also the book by Herbert Clifton Wise and Ferdinand H. Beidleman: Colonial Architecture for Those About to Build, Being the Best Examples, Domestic, Municipal and Institutional, in Pennsylvania, New Jersey and Delaware, with Observations upon the Local Building Art of the Eighteenth Century, with 207 ill. (Philadelphia; The J. B. Lippincott Company. 1913. pp. 269, ill. Crown octavo. \$7.50.)

THE ARCHITECTURAL RECORD.

b. Separate States or Groups of States

Eberlein, Harold Donaldson. *Manors and Historic Houses of the Hudson Valley*. Crown octavo; pp. 328, ill. Philadelphia; The J. B. Lippincott Company; 1924. \$12.50.

Hammond, John Martin. *Colonial Mansions of Maryland and Delaware*. Octavo; pp. xiii + 304, 65 ill. Philadelphia; The J. B. Lippincott Company; 1914. Out of print.

Mills, W. Jay. *Historic Houses of New Jersey*, with numerous photogravure illustrations from drawings by John Rae and from photographs and rare prints. Crown octavo; pp. 15+348, 19 pl. Philadelphia; The J. B. Lippincott Company; 1902. \$5.

Wharton, Anne Hollingsworth. *In Old Pennsylvania Towns*. Crown octavo; pp. 352, ill. Philadelphia; The J. B. Lippincott Company; 1920. \$6.

c. Separate Cities, Localities, or Individual Houses

Cousins, Frank & Riley, Phil M. *Colonial Architecture of Philadelphia*. Large octavo; pp. xix+248, 95 pl. Boston; Little, Brown & Company; 1920. Out of print.

Dean, Bashford and Welch, Alexander McMillan. *The Dyckman House*, built about 1783, restored and presented to the City of New York in MCMXVI. Octavo brochure; pp. 47, ill. New York; privately printed, 1916.

Ditmas, Charles Andrew. *Historic Homesteads of Kings County*. Quarto; pp. 120, 20 pl. Brooklyn; N. Y.; C. A. Ditmas; 1909. \$5.00.

Eberlein, Harold Donaldson and Lippincott, Horace Mather. *Colonial Homes of Philadelphia and Its Neighborhood*. Octavo; pp. 365, 72 ill. Philadelphia; The J. B. Lippincott Company; 1912. Out of print.

Faris, John T. *Romance of Old Philadelphia*. Octavo; pp. 336, ill. Philadelphia; The J. B. Lippincott Company; 1918. \$5.

Gerard, James W. *The Old Dutch Streets under the Dutch*. A paper read before the New York Historical Society, June 2, 1874. Octavo brochure; pp. 52. New York; F. B. Patterson; 1875. No longer available.

Goforth, William Davenport and McAuley, William J. *Old Colonial Architectural Details in and Around Philadelphia*. Scaled and Measured Drawings. No text; pl. 50. New York; William Helburn; 1890. \$12.

Hall, Edward Hagaman. *Philipse Manor Hall at Yonkers, N. Y. The Site, the Building and Its Occupants*. 12mo; pp. 225, 14 pl. New York; American Scenic and Historic Preservation Society; 1912. \$0.75.

Shelton, William Henry. *The Jumel Mansion*, being a full history of the House on Harlem Heights built by Roger Morris before the Revolution, together with some account of its more notable occupants; with illustrations. Small quarto; pp. xii+257, ill. Boston; Houghton, Mifflin and Company; 1916; \$10.00. Now out of print.

Westcott, Thompson. *Historic Mansions and Buildings of Philadelphia, with Some Notice of Their Owners and Occupants*. Large octavo; pp. 528, 1 pl. Philadelphia; 1877. Out of print.

(To be continued in the April issue)





The Architectural Record

BURT LESLIE FENNER
(1869-1926)

March, 1926

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BURT LESLIE FENNER—AN APPRECIATION

ABOUT THIRTY-FIVE years ago there was still standing at the corner of Fifth Avenue and Twentieth Street an old brown-stone house, a relic of the times when lower Fifth Avenue was a fashionable place to live in. The people who had built it were gone, just as the people in other houses in the street had gone, and business had crept in, around the corner from Twenty-third Street; but the Avenue still preserved to a great extent its simple and eminently respectable character. The Flatiron Building had not been built, the Fifth Avenue Hotel was still a hotel, and Diana on the tower dominated Madison Square. People who had business there, walked, or came in the occasional horse-drawn omnibus or in hansom cabs; there was no jam of motors, no crowds of pushing, gesticulating aliens.

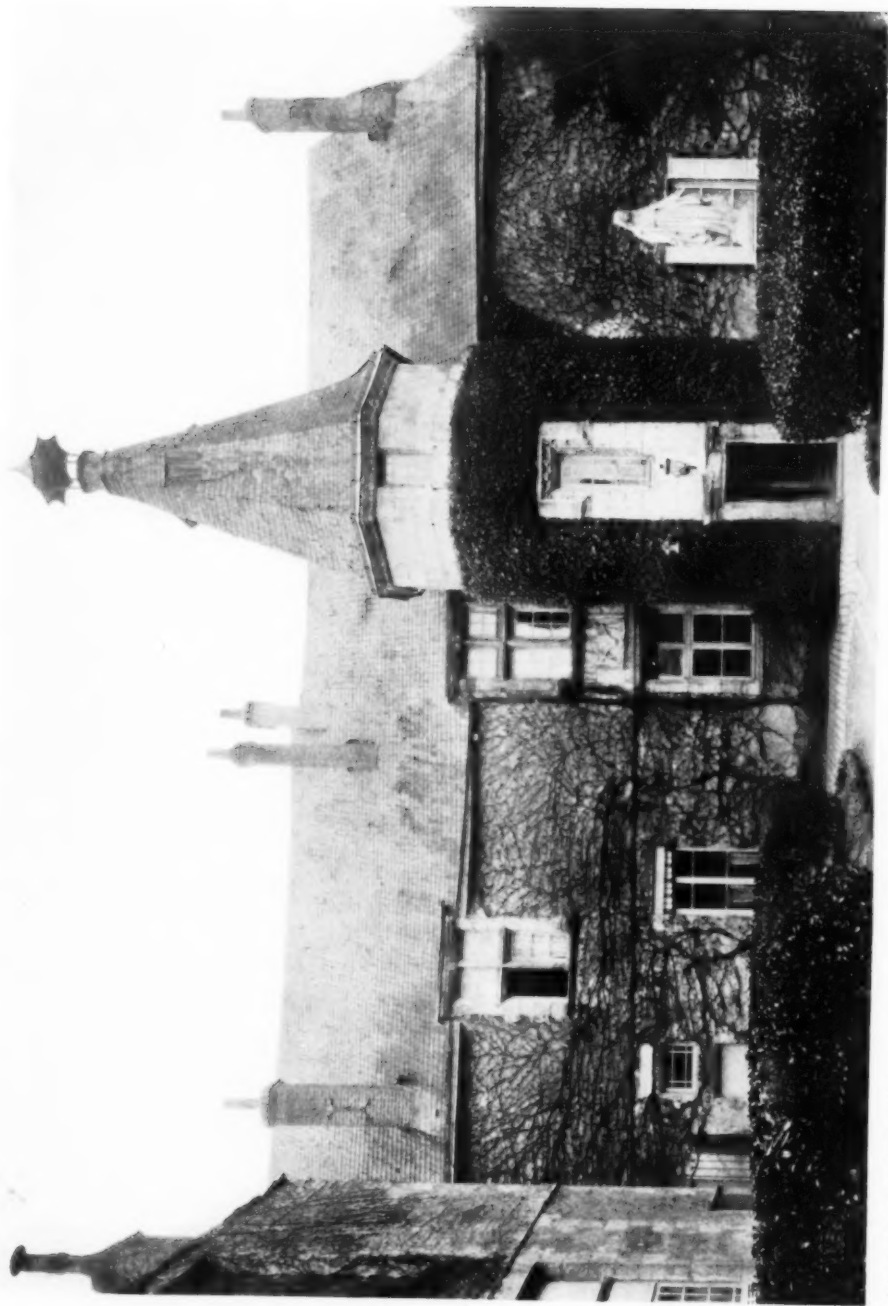
From the Benedict in Washington Square up to Twenty-third Street there were a number of architects' offices, and in the brown-stone house on the corner was by far the biggest and most important office, that of McKim, Mead and White. It was even then a very famous office; the members of the firm were not business men but were architects, and in the prime of life; a great deal of work was done, but it was done easily and in a professional way; the draftsmen who had charge of important work were not mere machines, they had a surprising amount of responsibility thrust on them, and the high quality of the work done by the firm was a reflection of the seriousness with which they accepted this responsibility. They were a grand lot, those draftsmen in the old office, Kendall, Dicky Hunter, Harry Bacon, Weeks, Phil Sawyer, Magonigle, Ross, York, Richardson, Van der Bent, Crow, Moses, Victor Von Munits and fifty others. And among them was a slender, dark-haired young man who had come down from Rochester just three weeks before I entered the office. He had had some little experience in architectural work up the State, drew pretty well, and knew quite a little of the practical side of small house construction,

and on account of this knowledge was much in demand by those of us who had small houses to do, which we were not supposed to do, but which the firm knew that we did, at night generally. Most of our little houses would have been little tragedies if it had not been for the practical common sense of Burt Fenner—and I think that expresses pretty well Burt's life—practical common sense. It's a great thing, really, and a thing without which no architecture, no business, no man, can be successful—practical, common sense—and few have it.

The years went on and the office changed. Some of us left to start offices of our own, some died, and some went into other businesses, but Fenner stayed; the firm could not get along without him. More and more he gave up the work of the drafting room and did what he was best fitted to do; the practical, the business side of the great office. And then he became active in the American Institute of Architects; he was a much sought member of committees; when others failed, he became the best Secretary the Institute ever had, was President of the New York Chapter, became interested in the Building Trades committees, and during the war served his country well in Washington at the head of the Housing Bureau. He had a good presence and spoke well, and whenever there was anything to be done for the advancement of the profession, or for the good of the building industry, or for humanity in general, Burt Fenner could always be counted on to help, and generally to lead. He did much in his professional life.

Thirty-five years! It's a long time as you look back, but not long enough to do all that Burt could have done; and in all that time, in all the problems encountered in his professional life, in all his struggles in the Institute, and in his work in Washington and for the Building Trades, I don't think Burt Fenner ever did a thing that was mean or ever met a man who did not become his friend.

EGERTON SWARTWOUT.



March, 1926

East Front
LA MAISON DE DUNOIS, BEAUGENCY, FRANCE

The Architectural Record



✓

The FARMSTEADS and SMALL MANORS OF FRANCE



By
Harold Donaldson Eberlein, Roger Wearne Ramsdell
— and *Leigh Hill French, Jr.* —

PART IV. LA MAISON DE DUNOIS, BEAUGENCY

THE LITTLE TOWN OF Beaugency near Orléans, where Joan of Arc won a victory over the English army in 1429, is full of enticements and rewards for the student of French architecture who is willing to spend a few hours there in a leisurely ramble with a notebook, exploring where fancy or chance may lead. It is safe to follow any and every turning, for on every hand will be found something worth investigating. Beaugency is a very ancient town and, from the Middle Ages down, has treasures in store for those who have eyes to see.

And amongst all Beaugency's treasures, one of the rarest is the building called La Maison de Dunois, now used as the Hospice de Ville, an early French Renaissance structure dating from the fore part of the sixteenth century. It is instinct with all the elegance and fresh originality that characterized the first efflorescence of the newly-arrived Italian mode on French soil.

The Maison de Dunois is not a large house, as can readily be seen by a glance at the accompanying illustrations. The

thick masonry walls indicate the interior system as it existed when the structure was first built, when it had three large rooms to each floor with winding staircase

in the octagonal tower projecting from the façade—a device reminiscent of the more pretentious approaches to the upper floors at Blois and other places not far distant from Beaugency. The adjacent buildings, which now form parts of the Hospice, are all of later erection.

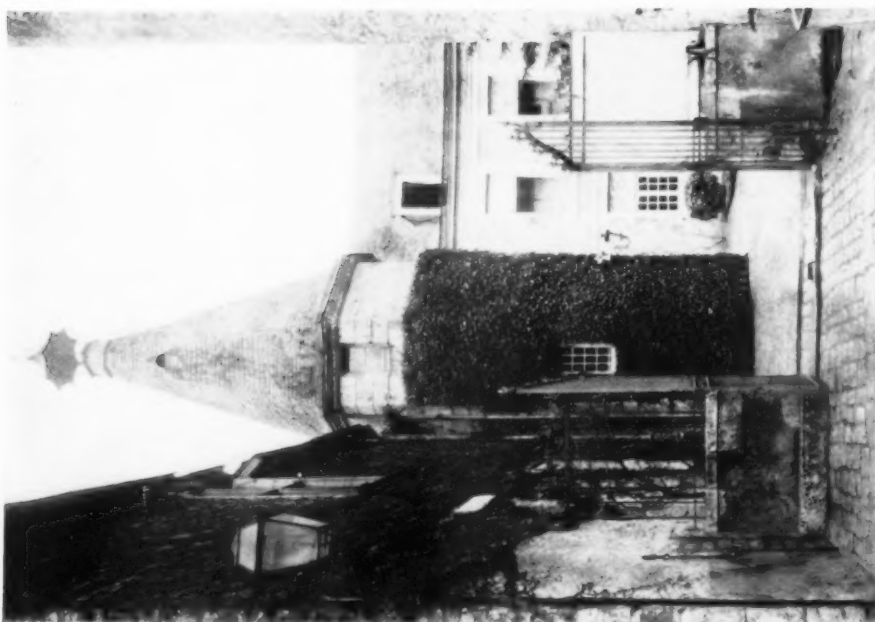
The gateway, by which one enters from the street, is co-eval with the house, as we gather from the identity of the masonry and the carved detail. The ancient enclosure thus defined was not a garden but an open courtyard giving ample

space for the wonted gatherings of huntsmen and their attendants when the house was a hunting lodge, as local history records that it was at first.

The walls are built of a mellow, creamy limestone quarried in the vicinity, which lent itself kindly to the fashioning of the delicate mouldings and carved enrichments that bear such striking testimony



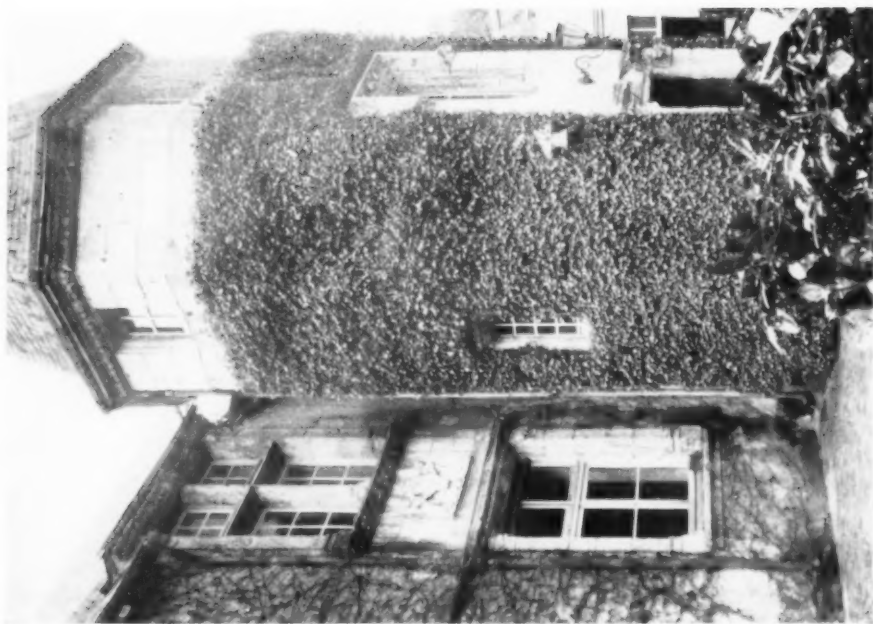
Gateway
LA MAISON DE DUNOIS, BEAUGENCY



The Architectural Record

The Octagonal Stair Tower

LA MAISON DE DUNOIS, BEAUGENCY, FRANCE



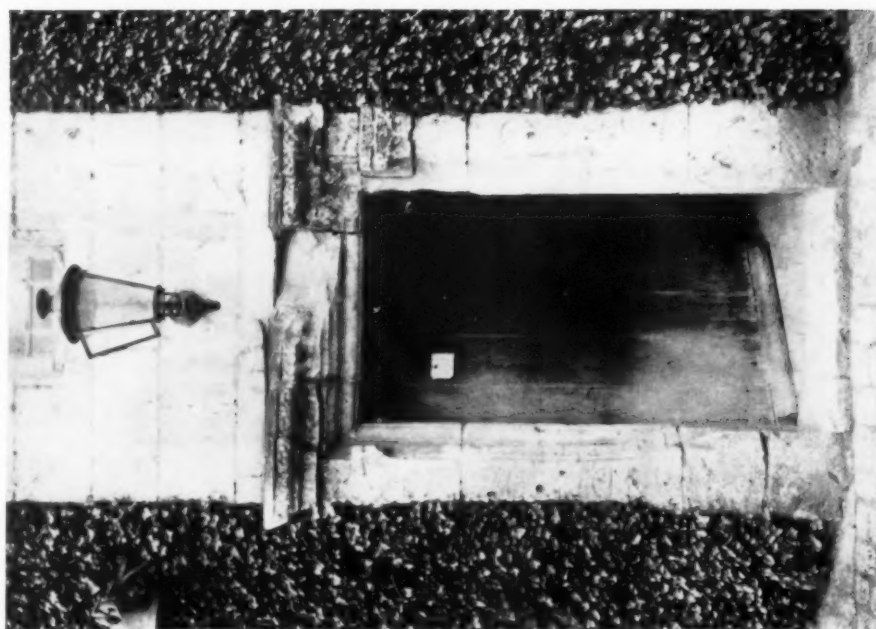
March, 1926

Detail of Octagonal Stair Tower



The Architectural Record

Window Detail



Doorway

March, 1936

LA MAISON DE DUNOIS, BEAUGENCY, FRANCE



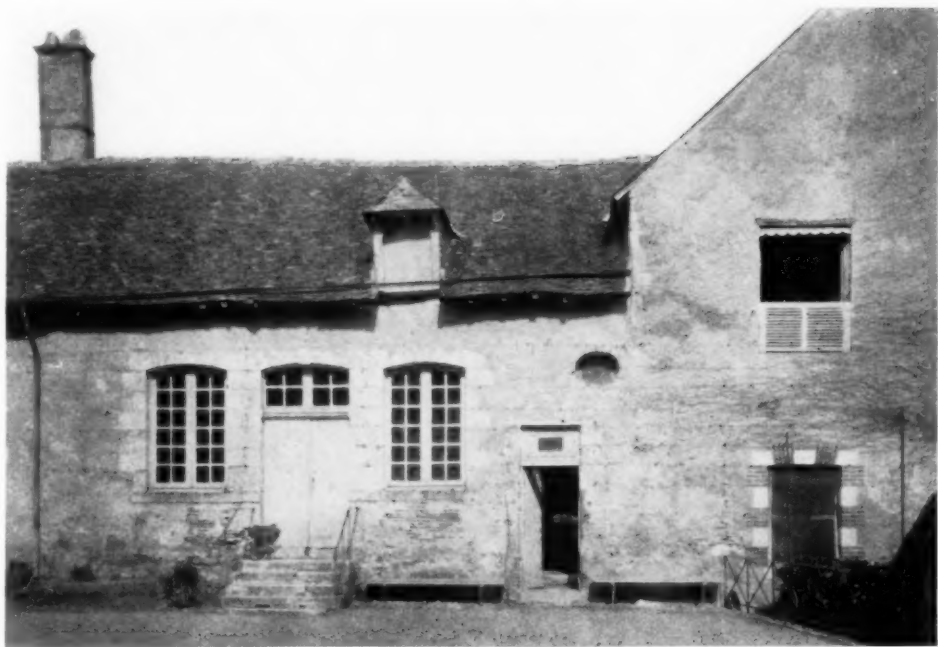
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Stair in Back Court

LA MAISON DE DUNOIS, BEAUGENCY, FRANCE

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Two Views of the Rear Court

March, 1926

LA MAISON DE DUNOIS, BEAUGENCY, FRANCE

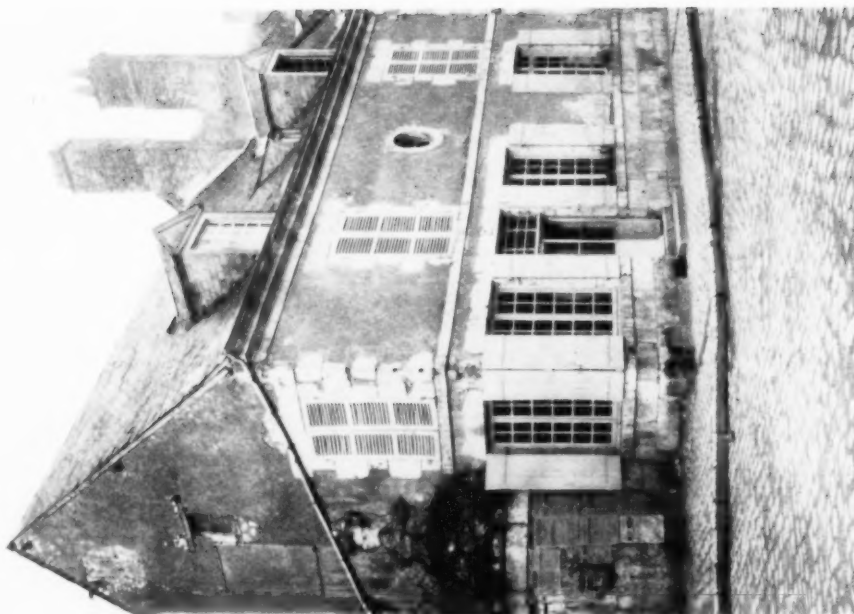
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March, 1926

North Side of Forecourt
LA MAISON DE DUNOIS, BEAUGENCY, FRANCE

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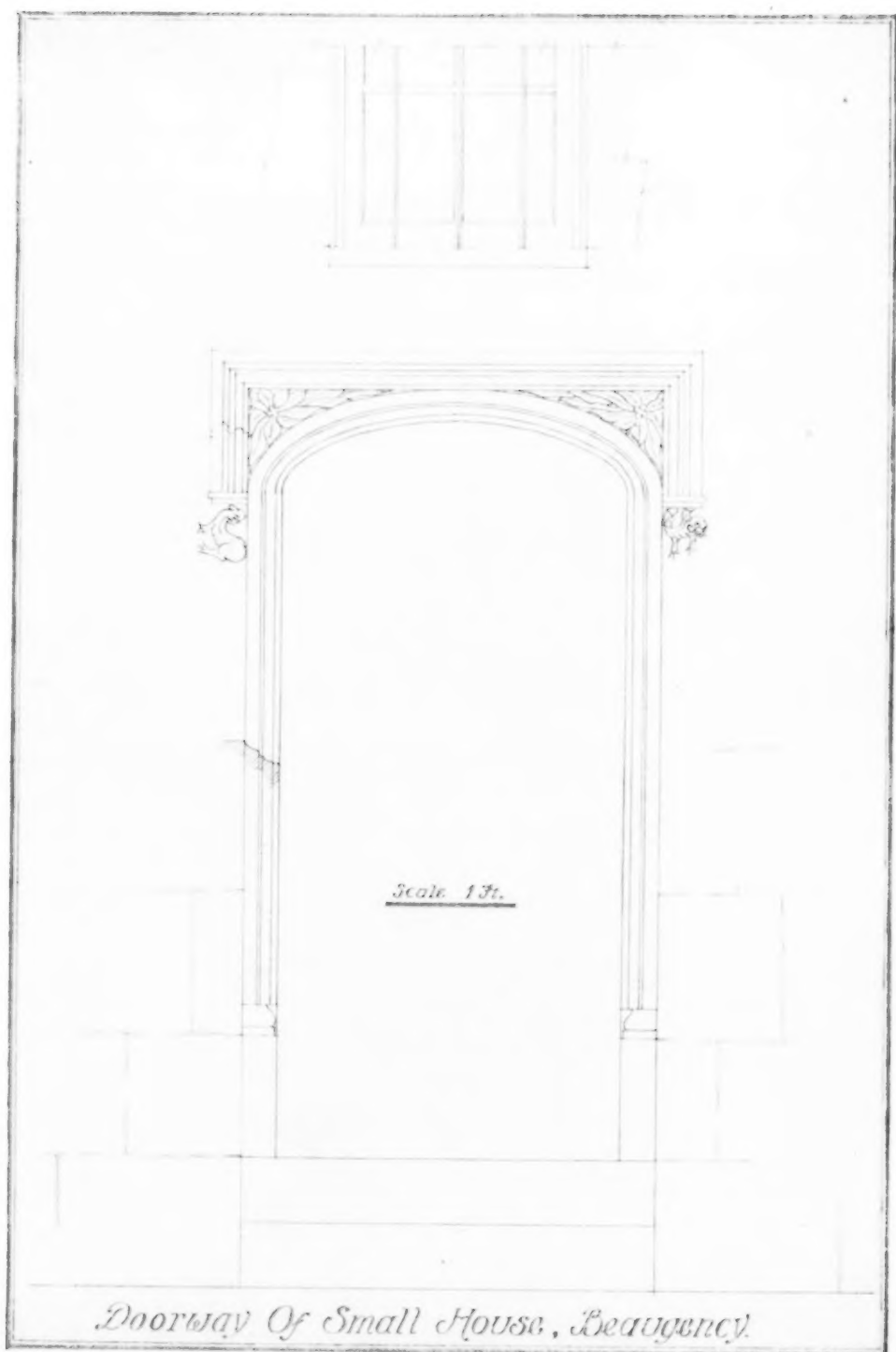
March, 1926

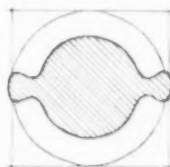
South Front of Cobbler's Shop, Beaugency



The Architectural Record

North End of Small House, Beaugency

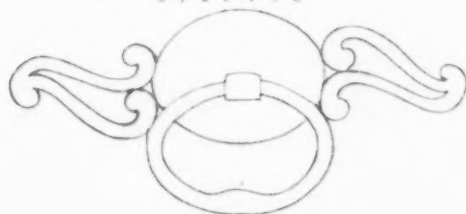




PLAN

Newel, House at Beaugency

Scale 0 1 2 3 4 5 6



Door Pull
Château De Pont De Briques

Scale 0 1 2 3 4 5 6

to the transition from late Gothic methods to Classic forms of expression. One hesitates, uncertain whether to speak of "pilasters" or "engaged columns" that adorn the doorway and whether to refer to stopped "chamfers" or stopped "orders," so curiously are Gothic and Classic details blended. At all events, the intermingling is so pleasant and so ingeniously managed that we cannot but accord it our admiration for its freshness and fearless spontaneity. The carving is exquisitely rich and graceful, and in this connection the floriated string course, rising label-wise over the central window in the staircase tower, deserves close scrutiny as do also the egg and dart course of the moulded tower cornice and several of the details that embellish the windows. Two of the monial windows of the upper floor retain all their original

members, though of course the ancient glazing has long since disappeared. Elsewhere, with the exception of those in the stair tower, the windows have suffered mutilation and consequent loss of character.

The roof is covered with small, thin slates and indicates, albeit in a very restrained and decorous manner, the ingenuity and fanciful inventiveness displayed by the slate-roofers of France, a race who lost none of their cunning until the stupid taste of the nineteenth century set it in abeyance.

A few of the details taken from the most ordinary dwelling houses, scattered here and there through Beaugency, are given in company with the illustrations of the Maison de Dunois and are in earnest of what awaits the searcher in this and other little towns that dot the region.



Window Detail
THE COBBLER'S SHOP, BEAUGENCY

BOSTON DRY POINTS



By
Hubert G. Ripley

III. THE OLD TREMONT HOUSE

IN THE MINDS of the architects and draughtsmen of Boston in the '80s and '90's, the Old Tremont House is closely associated with the Boston Architectural Club. The cornerstone of this famous hostelry was laid with appropriate ceremony on July 4, 1828, and the hotel formally opened in October, 1829. This was the pioneer first class hotel of America in much the same way that the Boston Architectural Club was the pioneer association of draughtsmen, though the hotel managed to exist for about sixty years without the latter. It was in the mellow days of the hotel's Autumn that the lusty young organization found shelter under its hospitable wing. The rich and fruity background of a long and honorable career formed a sympathetic aura for the sprightly souls who founded the Club.

The first quarters of the Architectural Club were in the fourth and fifth stories of an old building on Hamilton Place,

just off Tremont Street opposite Brimstone corner. A few years later the Club moved to Tremont Place, which was the service yard of the Tremont House. The dormer windows of the Hotel were on a

level with and opposite to the windows of the Club, and the younger members used to wave friendly *calques* to the chambermaids in their garret. Davey Goodrich was our authority in these matters, as well as in the compounding of a mint julep, for which the Tremont House bar was famous. Davey was tall, handsome and dark, endowed with all the courtly graces. He used to wear a beautifully trimmed Vandyke beard and was that rare type of man not only extremely popular among his fellows, but highly remarked by the

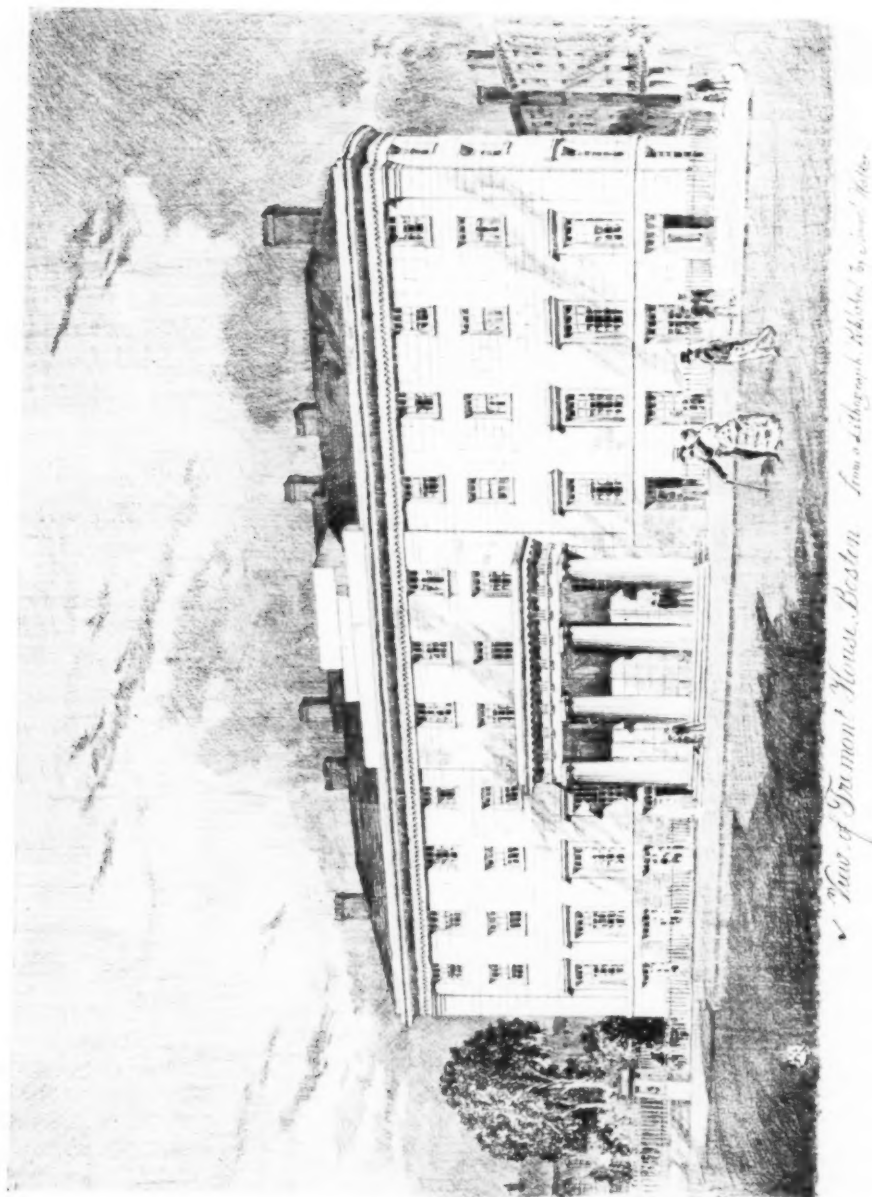
luciole. There was always a keg of beer on club nights and Davey and Schiller used to sing duets as long as the beer lasted. Schiller was tall and fair with a flaxen beard trimmed squarely and parted

EASTER GREETINGS
TO THE



B A T S

Easter Card—drawn to commemorate the return of Louie Boynton from Foreign Parts by his friends of the Architectural Club. The action is spirited.



The Architectural Record

Drawing by Hubert G. Ripley

March, 1926

in the middle in the style affected by certain statesmen. We used to listen eagerly to Schiller's descriptions of Munich beer and Berncastler Doctor, and how he once drank a bottle of Rudesheimer Rothenberg, (we haven't seen a wine list for so long that we aren't sure of our spelling). One of Schiller's favorite songs was "My Wife, my Maid, and I," which was a classic for those days. When Harry Pratt first heard it he narrowly escaped hysteria, and had to be pounded *vi et armis* to bring him around.

On the nights when there was a meeting at the Architectural Club, a half dozen or so used to gather at the Tremont House café shortly after five for the usual preliminaries, and there, seated at tables, discussed at length many weighty matters. Sometimes, if the speakers at the Club were dry or prolix (for what organization does not find difficulties in always providing an interesting programme?) we would forget to attend the meeting at all, or until it was all over, when we usually strolled across to see if there was anything left in the keg. The entertainment at the Tremont House was so bountiful, generous, and delightfully served that it was hard to break away. There is still preserved the bill of fare when the Hotel was first opened in October 1829. It was run on the American Plan, and one could have the whole or any portion of the impressive list of viands, together with lodging, for \$1.50 a day; \$2.00 a day included a parlor as well as bed room. The bill included Soups; Terrapin and Julienne; Fish, Cod, Bass, Trout, Haddock, Terrapin and Blackfish; Boiled, Chicken, Turkey, Mutton, Ham and Veal; Removes, Chicken Salad and Vol au Vent aux Huitres; Roast, Beef, Mutton, Chicken, Duck, Partridge, Plover, Quail, Woodcock, Mongrel Geese and Turkey; Sweets, Pastry, Pudding, Jelly, Blanc-mange and Meringues à la crème; Dessert, Sickie Pears and Grapes.

Our first visit to the Club was when it was in Hamilton Place. The steward, a very important person, was an Englishman named Morris, who made everybody

feel that he was his best friend, and never failed to borrow \$2.00 as often as one would stand for it. Two dollars is somehow a sum that an architect or draughtsman usually has in his pocket, if he has any money at all, and as they are an easy, care free lot, open hearted and generous to a fault, Morris was able to do very well during his incumbency. Not that it was not well worth the investment, the pleasure of his conversation for a half hour or so was payment enough. When the first minstrel show was presented, his activities were unceasing and his assistance invaluable, even if at times somewhat embarrassing. Davey Goodrich and Eddie Hoyt were the leading spirits in the production which followed the conventional line of the time. Eddie Maher played a prominent part in the Olio which wound up the show, and gave an especially fine interpretation in the Garden of Eden scene. Tim Walsh, Jud Wales and Dwight Blaney were not in the cast, but occupied prominent seats in the front row with the avowed intention of mixing things up. Before the curtain rose, however, Eddie Hoyt, who had got wind of their scheme, appeared before the footlights and talked to them so severely and so drastically, with such a stern and indomitable mien, that by sheer force of will, he completely cowed them so that they gave no further trouble. Eddie doubtless discovered this secret power at that early date for they say that he owes a measure of success in his chosen profession to this cogency with building committees and presidents of large corporations.

Clarence Blackall was the prime mover and first president of the Architectural Club and to him a generous measure for its success in its early days should be given. George Newton was secretary and made a very strong impression on us the first time we saw him. Students of calæsthetics would have delighted in his classic profile and leonine locks, which at a very early age were liberally sprinkled with silver. George was, and still is for that matter, one of the very best men



TUSCAN



DORIC

Cartoons by A. B. Le Boutillier for the leaded and painted glass window at the end of the Great Hall in the Boston Architectural Club, 16 Somerset Street.

Peabody ever trained. Occasionally George would join us at the Tremont House where he would recall some of the noted events that happened in the old building. No hotel of its time could boast a prouder history, or a more noted array of distinguished guests during the nearly seventy years of its existence. Daniel Webster used to pace its corridors in forensic fury while composing some great speech; Edward Everett, Peter C. Brooks, Andrew Jackson, Martin Van Buren, the Prince DeJoinville, (for whom that most delectable fashion of preparing fillets of sole with oysters, lobster claws, shrimp, mushrooms and what not is named), Edwin Forrest, Macready and Charles Dickens also found good cheer there. On New Year's Day the house had the pleasant custom of serving free to the transients all the sherry they cared to drink, while regular boarders were regaled with an unlimited supply of egg-nog.

On the occasion of a visit to Boston, Thackeray once invited a friend to dine with him at the Tremont House, where

the oysters were large and juicy. Having only experience with the tiny English variety, the Great Satirist regarded his plate with alarm, and when pressed to swallow one, did so with sensory apprehension. "I feel as if I had swallowed a young baby" he said. This incident used to be one of the star exhibits in the old tradition room where the trophies were kept.

The apogee of the Architectural Club's early days was undoubtedly in Tremont Place. It was here that Harold Magonigle made his Rotch Travelling Scholarship drawings in the garret upstairs, and recited Kipling at the monthly gatherings. Even in those early days Harold was a wonderful companion, reckless and care free, and used to drink his twenty mugs of beer at a sitting with anyone. How the old rooms used to echo to the excited cries of *Io Bacche!* *Evoo!* while Soderholtz thumped harmonies on the piano and Dan Kearns in a throaty baritone trolled the "Rose of Killarney." Dwight Blaney and Harry Holt usually kept close to the keg, en-



IONIC



CORINTHIAN

Cartoons by A. B. Le Boutillier for the leaded and painted glass window at the end of the Great Hall in the Boston Architectural Club, 16 Somerset Street.*

couraging the others with rhythmic stamping, while poor Manning K. Rand, the dentist who occupied the floor below, gritted his teeth in silent agony.

Bob Andrews was president in those days and dear, good George B. Dexter our angel. We saw Mr. Dexter only recently and passed the time of day with him on the street. He could if he wished relate many weird tales of *les temps perdus*, but he is very discreet and of a great fondness for antiques and bibelots.

There were always a few valiant souls at these meetings who never knew when to go home and many and many a time missed the last train to their homes in the suburbs. On these occasions we used to sleep on the hard cushioned seats that lined the room, using the chenille window draperies for blankets. In the morning, usually a Sunday or a Holiday, the natural thing to do was to drop down to the Tremont House café for breakfast. There we would order coffee, eggs and grilled Irish bacon, sizzling hot, followed by popovers and unsalted butter. The chef was proud of his popovers

and we used to tell the grinning darky to keep bringing them as fast as fresh batches could be prepared, until we ordered him to stop. Frequently we lingered over the breakfast, on occasion prolonging it until lunch time, when there were many important matters that needed settling; once, even having dinner there without having left the room since morning. A new batch of waiters came on at noon to clear away the coffee cups and cigar ashes, and when night fell and the same boys that waited on us for breakfast returned for the evening meal, they were greatly impressed to see

* Note—The spirit of the orders has been faithfully observed, the simplicity of the Tuscan, suitable for persons of modest means, the massiveness of the Doric, typified by such athletes as Oesophagus and Arthritis, the elegance of the Ionic, with its suggestive derivative (now, alas, only an empty promise), and the richness of the Corinthian, slightly decadent perhaps, but gay and insinuating, polite mannered.

us still sitting there. That was the day that Three-Legged-O'Neil, the hard boiled old pirate who used to sell books to all the architects in the United States, dropped in. He was a profane man with a fund of skatological tales and ithyphallic songs, and he knew more architects and draughtsmen than any other one man of his time. He was delightfully entertaining to listen to, and we learned more from him during that Sunday afternoon, than one could gather in a life time spent amongst the profession in a dozen cities.

It must not be supposed that we were insensible to the architectural beauties and simple dignity of the Old Tremont House façade, even though we had always seen it and taken it for granted, as one might say. The exterior was in Quincy granite with a very smooth surface almost "rubbed". The gate way and posts to the

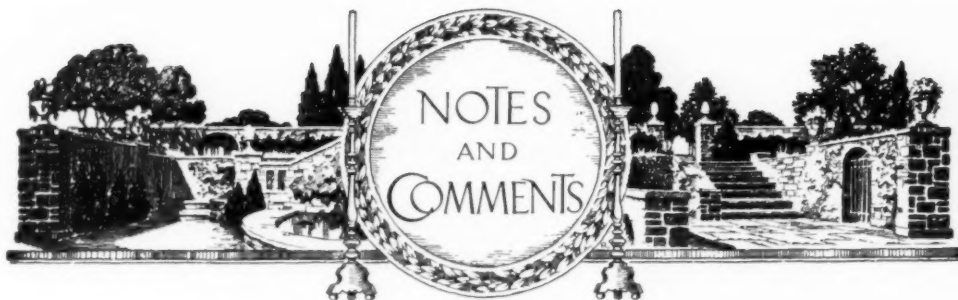
Old Granary Burying Ground have that same impeccable finish that only granite can maintain for a long period of years. The stately Doric portico was very distinctive and the segmental bays on the north and south elevations gave a gracefully original air to the composition. It was a great loss when the old building was demolished, though at the time many of us were not wholly sensible of it, and it promises to be a long time before one comparable to it is constructed.

The designers of the Tremont Building, an eleven story structure that stands in its place, have preserved a little of the feeling of the Old Tremont House. The material is granite, though not of such a fine variety nor so well tooled. Still somewhat of the simple dignity of the earlier structure has been maintained, and it is considered by many to be Boston's best office building.

VICTORY! AN
ALLEGORICAL
FIGURE
DRAWN BY
EDDIE MAHER
AS A TRIBUTE



TO HAROLD
MAGONIGLE
FOR WINNING
THE ROTCH
TRAVELLING
SCHOLARSHIP



Architects and State Aid to Housing

Both in Europe and in America the economic machinery which is supposed automatically to provide urban residences for comparatively poor people has pretty well broken down. Ever since the economy of large units of power in modern industry brought with it an analogous concentration of the city population, speculative builders have financed and erected the housing of these wage-earners or salaried workers. They have bought or leased the land, planned and built the houses and then sold them either to the tenants or to investors. In its best days the mechanism was never a great success. It provided ugly, cheerless, mean, unsanitary and usually flimsy homes for the manual workers; and in the larger cities where land values were high it resulted in over-crowding and the necessity of legislation to conserve public health and safety. Yet in the beginning it did bring about the actual building of houses, whereas now it is in many instances ceasing to work at all. In certain large American cities, but particularly in New York and its vicinity, the poorer people cannot afford to pay the lowest rents demanded by the owners of commercially built houses or tenements.

There have been some intelligent and public-spirited efforts to meet this need by private capital. The Metropolitan Life Insurance Company, Bing and Bing and others have undertaken operations which furnished housing for thousands of families and on which they limited their own remuneration to a fixed rate of interest. By virtue of cutting out excess profits and the huge bonuses which speculative builders usually have been forced to pay for their loans, they have contrived to build homes in and near New York which are rented for about \$10 per room per month instead of \$20. It is possible, consequently, to pare down the price of the cheapest new merchantable

housing almost in half by the elimination of waste and by limitation of profits. It can be done but who will do it? Agencies with the capital and the building experience of the Metropolitan Life and Bing and Bing are scarce and they are wholly unable to finance and build enough new houses to fill the demand. How, then, is the demand to be satisfied? Housing is a public necessity. If private enterprise is unable to supply it except at prices which are prohibitive for poor people, statesmen must invent and the community must adopt some new and better method of supplying this indispensable requirement of public health and comfort.

Governor Smith of New York has suggested such a plan with the support of the State Housing Commission and has introduced into the Legislature the enabling bills. He proposes that the state lend money or credit to private corporations for the building of cheap residences, when and if the corporations are willing, like the Metropolitan Life, to accept a limited return for their own services and to submit to public inspection of their operations. There are several possible methods of granting this assistance which we need not discuss here. For unfortunately the Republican Legislature is unlikely during its session of 1926 to act on any of them. But in the end the proposal of Governor Smith will prevail. Not only New York but other states which contain large cities will have to adopt it. In all highly industrialized countries, the government is forced by the failure of private enterprise to assume some part of the function of supplying houses for the poorer part of the population.

The architects of such communities have every reason to associate themselves with those social workers who are seeking to legalize the financing and building of cheap houses as a public function. In so far as it becomes a public function the architectural

profession will for the first time have something to say about the planning and designing of this grade of residence. Speculative builders have with rare and negligible exceptions usually dispensed with the services of architects in good standing and, as we have already remarked, they have consistently planned houses which were as vulgar or squalid in appearance as they were uncomfortable to live in. But if the agency which erects the houses has asked for and obtained public credit in order to carry on large operations, it becomes economical and appropriate to plan and design the pattern of each individual house and their relation one to another with scrupulous care and with some reference to the better prevailing standard of aesthetic decency. State housing commissions will require the building companies who operate on public credit to employ reputable architects. Then for the first time it may be possible to manufacture dwellings for the poor which will not only furnish them with light and satisfy standards of public health and economy, but which will provide them with cheerful and attractive domestic scenery for their too drab and monotonous lives.

HERBERT CROLY.

Allied Architects' Associations

The following communication addressed by President D. Everett Waid to members of the American Institute of Architects was published in the February, 1926, issue of the *Journal of the Institute* and is reproduced here by request.

FELLOW MEMBERS OF

THE AMERICAN INSTITUTE OF ARCHITECTS:

A major problem before the architectural profession during the past five years has been that of practice by architects brought together in business combinations commonly called "Allied Architects Associations." Nearly a dozen such organizations have been formed or are in contemplation. Various causes have led to this trend in practice.

It might be assumed at the outset that so long as such combinations are formed in a legal manner and conduct their business on ethical bases there could be no more objection to them than to the old-time firm or corporation of three to five architects. Obviously, however, the profession has sensed the fact that practice by large groups like commercial business by great corporations may threaten monopoly, and is bound to raise new problems. Urgent protests, and severe criticism by individual architects, and requests from Chapters for guidance in

the matter, have brought the whole subject before the Board of Directors of the American Institute of Architects.

Preparatory to discussion of the matter by the 59th Convention, the Board has instituted inquiries for facts and principles involved. The following may be considered as a preliminary report to the membership designed to present briefly the present aspects of the situation.

In the First Place, the method of organization in favor seems to be an incorporated body whose stockholders are competent, reputable architects of a given city or section. In some cases the corporation is permanent and in others limited to one specific undertaking. In some cases the corporation is a non-profit affair beyond moderate compensation for work done by each individual and the profits are devoted to the interest of architecture by establishing scholarships, libraries, or supporting architectural schools. In others, profits are divided among the stockholders, or go into the Chapter treasury.

In the Second Place, reasons are given in advocacy of practice by groups, as follows:

(a) To secure public work which otherwise would be awarded to incompetent architects whose chief qualification is political pull.

(b) To render the best public service by the cooperative effort of the most capable and experienced talent which should produce the finest architectural achievement.

(c) To eliminate wasteful competitions.

(d) To enable local architects to do local work by combining against outside practitioners.

(e) To give all the members an interest in public buildings. To benefit architecture by increasing opportunities for young men to get experience on important work in collaboration with older architects. To secure training and development of the whole group by conference, consultation and criticism.

(f) To benefit Chapter finance.

In the Third Place, disadvantages of group practice are claimed by its critics to be:

(a) Tendency to draw the profession into politics.

(b) Cutting off individual opportunity and profit.

(c) Want of personal responsibility to clients.

(d) Advertising and other activities of an association bring it into unfair competition with the individual practitioner.

In the Fourth Place, discussion thus far indicates certain dangers in group practice:

(a) The failure of one man in a group to discharge his duty may bring discredit on the whole association. In one case it is reported that want of effective supervision allowed a contractor to do defective work which resulted in



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"ATALANTA'S RACE"
Alfred David Lenz, Sculptor.

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cancellation of the commission of many thousands of dollars to a group of some fifty architects who not only lost their fees on several millions of dollars of work, but were publicly discredited as well. Manifestly a group must assume responsibility for the acts of every one of its members whether the lapses be ethical or aesthetic or financial, in their results.

(b) The power of a combination of men to get work may lead to monopoly. Shutting off opportunities to individuals who may choose to practice alone seems to them unjust and likely to engender bitter feelings.

(c) Continued success of a group tends to carry them into undue political activity.

(d) A group of architects in successful practice may easily dominate Chapter policies, and gradually usurp duties and activities belonging to Chapters and even to the Institute as a whole.

(e) There is the question of fair dealing between architects, and as to whether it is possible for a large body of men engaged actively in soliciting work through hired agents to exercise the same careful censorship of publicity that the honorable practitioner maintains.

(f) There is grave danger to the profession when a group organization's continuance suggests permanence and continued encroachment upon the field of the outsider.

(g) Individuality of expression is necessarily curtailed and artistic merit may consequently be limited.

In Conclusion: It is desirable that each Chapter of the Institute shall discuss this subject as fully and frankly as it pleases before the next Convention. In the meantime, the Board of Directors urges the advisability of a cautious and conservative attitude. A new method however laudable its motives and admirable its results, if it contains the seed of discord, deserves thorough consideration before being adopted.

Each group contemplating the formation of an association is recommended when formulating its plans of organization to safeguard the following considerations which the Board of Directors regard as fundamentally important in the practice of architecture:

(1) It is for the best interests of architectural design that the designer or designers of any architectural work should receive personal recognition and credit.

(2) It is essential that personal responsibility for all professional services should be maintained as clearly as in individual practice.

The first of these conclusions involves the integrity of our art. The second involves the proper protection of our client's interests.

It has, therefore, by the Board of Directors, been

"RESOLVED, that while circumstances may arise which render it expedient to form an Allied Architects Association in the public service and for specific work, nonetheless the Board believes that the formation of such associations for general practice is not in the best interests of the art of architecture and that therefore the definite establishment of an association bringing together a large percentage of the practitioners of a given section to practice architecture as such an association is to be discouraged."

Respectfully submitted,

D. EVERETT WAID, *President.*

Obituary

The death of Neel Reid, a member of the firm of Hentz, Reid and Adler, architects, Atlanta, Georgia, took place on February 14th last after an illness of six months.

Mr. Reid was born in Jacksonville, Alabama, in 1885 and was educated there until, in his eighteenth year, he moved with his parents to Macon and later, to Atlanta. In 1906-7 he was a student of architecture at Columbia University, New York, and at the close of the scholastic year he entered the Ecole des Beaux Arts, Paris. Here his record was an enviable one. In 1909 he began an extensive travel through Europe making a special study of foreign architecture, returning to Atlanta at the end of the year. He then became a member of the firm of Hentz, Reid and Adler, which position he retained until his death.

Architects' Tour, 1926

Under the direction of Prof. Albert C. Phelps, a series of tours has been arranged in connection with the Summer School of the Bureau of University Travel. An interesting itinerary is proposed covering points of architectural, archaeological and historical interest in Europe. In addition to the ground generally covered in previous years by students taking advantage of the "architects' tours," the itinerary this year will be extended to include the temples of Paestum, and visits to Rouen, Caen and Mont St. Michel.

Six tours of identical itinerary are contemplated, the first sailing being scheduled for June 16, 1926. Information will be gladly furnished by Prof. Albert C. Phelps, White Hall, Ithaca, New York.

Atlanta's Race

The statuette reproduced on page 295 was designed by the late Alfred David Lenz of Flushing, L. I., N. Y., and cast in bronze and silver of five alloys. It was shown in December last at the Allied Artists' Exhibition at the American

THE ARCHITECTURAL RECORD.

Fine Arts Galleries where it attracted considerable attention.

Fontainebleau School of Fine Arts

The fourth season of the Summer School for American Architects, Painters and Sculptors is announced by the Fontainebleau School of Fine Arts, commencing June 25th next.

As in previous years, special courses have been arranged (1) for Painters and Sculptors, and (2) for Architects. Two prizes will be awarded by the Department of Architecture; one of a thousand francs, given by the Massachusetts Institute of Technology and one of six hundred francs given by Mr. J. P. Alaux.

The number of students is limited to one hundred. Application for admission, in the case of architects, should be made to Mr. Whitney Warren, and in the case of painters and sculptors, to Mr. Ernest Peixdetto, at the Fon-

tainebleau School of Fine Arts, National Arts Club Studios, 119 East 19th Street, New York.

A Lecture on Painted Glass

The Art Department of the University of Wisconsin has added to its regular program of lectures, a talk on ancient and modern painted glass by Mr. William Francklyn Paris of New York, joint author with Mr. Frederick J. Wiley of the windows in the Detroit Public Library, Cass Gilbert, architect.

Mr. Paris in his lecture covered the field of painted glass from the twelfth century down to the present day, the lecture being illustrated with slides, some of them in color, giving a very graphic view of the masterpieces in Chartres and elsewhere.

Mr. Paris is a member of the Architectural League of New York, Honorary life fellow of the Metropolitan Museum of Art and Trustee of the French Museum.



A ROW OF COTTAGES AT BILBURY, GLOUCESTERSHIRE, ENGLAND



ARCHITECTURE. BY SIR THOMAS G. JACKSON. MACMILLAN, 1925.

The title is slightly misleading. The volume is something like an epitome of the the author's three large and important works on *Byzantine and Roman Architecture*, on *Gothic*, and on *The Renaissance of Roman Architecture*. It is concerned with European architecture only, and mainly with Italian, French and English. It treats but briefly all that precedes the Byzantine and Romanesque, hardly mentions Spain, and puts a higher estimate on English architecture than is usual.

Sir Thomas in fact may be said to maintain three theses, of which one is that English architecture, especially * English Gothic, is as important and creative as French. The second, that architecture is not, as Ruskin somewhere defined it, ornament added to building, "a most mischievous fallacy—Architecture does not consist in beautifying building but in building beautifully—it is the poetry of construction." It is, as

Vitruvius said, "Building guided by Reason," but with beauty, the aesthetic sense, included in reason.

The third thesis is that the Renaissance, or revival of Roman architecture, was more or less ruined by the discovery of Vitruvius' treatise on the subject. European architecture has been guided at different times by two different principles, "the principle of self growth and liberty of development, by which the art progressed from the fifth to the fifteenth century, and that of the Renaissance, when we have the rule of authority, dogma and the book."

With regard to the first thesis Sir Thomas seems to argue with success the superiority of English Perpendicular and of English flowing tracery over French Flamboyant. After the high water mark in Gothic of the thirteenth century it is commonly assumed that all which followed was a decline. French Gothic indeed did go on "losing all the life and energy and becoming dull and uninteresting. But in England at the end of the

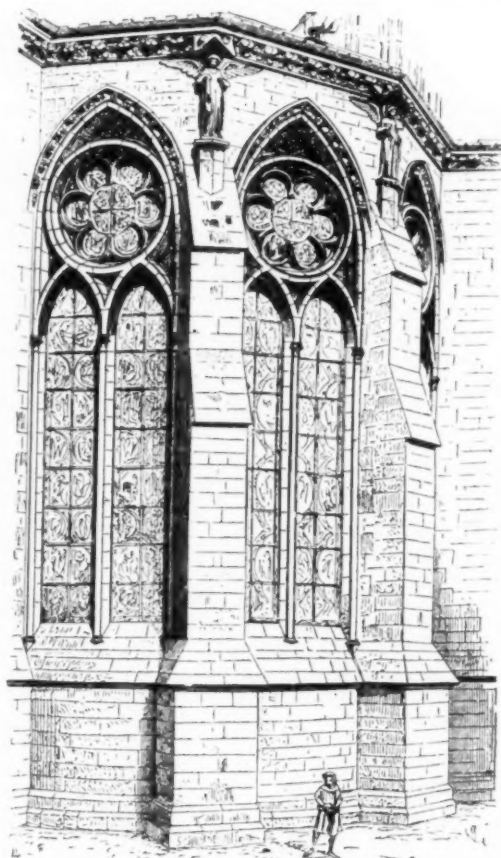


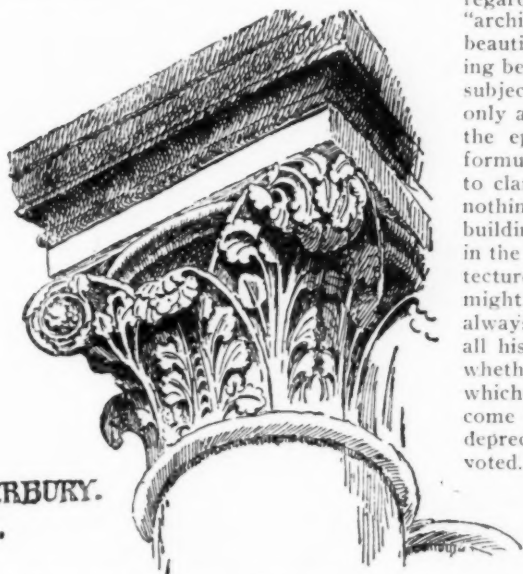
Illustration from *Architecture* by Sir Thomas G. Jackson

thirteenth century there were already signs of a change, which grew into an entirely novel phase of art." This is the English Flowing Decorated, the melting of the geometrical figures into each other, by continuing the lines of one figure into the next at their tangential points, instead of making

Not everyone will agree with Sir Thomas' comparison of English and French Gothic. "In comparing English and French cathedrals we find in our own, greater variety." Probably most French architects would beg to differ, and my own very meagre impressions would also be to the contrary. But regarding his second thesis, that "architecture does not consist in beautifying building—but in building beautifully" most students of the subject would now, I suppose, not only admit the principle but admire the epigrammatic concision of the formula. Possibly they would wish to clarify it by adding that there is nothing illegitimate in "beautifying building." It is an art, but it is not, in the strictest sense, essential architecture. Possibly, too, a doubt might be expressed whether it were always safe to follow Sir Thomas in all his applications of the principle, whether in fact it is not a dogma, which if held too literally might become the kind of dogma to whose depreciation his third thesis is devoted.

And this is to the effect that the progress of European architecture to the Fifteenth Century had

CANTERBURY.
A.D. 1181.



each figure distinct and detached. Furthermore, about the middle of the fourteenth century another change came quite suddenly. "The graceful flowing lines of the decorated window stiffened into upright bars. Wall panels became vertical and square divisions took the place of the flowing lines. In short the Flowing Decorated style yielded to the Perpendicular." In some respects this style is open to detraction. But it is not decadent and debased, as it has commonly been called. "At no time did English architecture show more life, greater skill in dealing with difficult problems, greater ingenuity of invention—Perpendicular Gothic was a natural outgrowth of the art of the day."

But French architecture underwent no such change in the fourteenth century, and when the change came in the early fifteenth century, and the stiff geometrical melted into the Flamboyant, it may well have been derived from English flowing or curvilinear work. French Flamboyant has not the delicate reserve of English Flowing Decorated, but "it has a charm of its own. With all its extravagance and wildness, it is so surprising and amusing that much may be forgiven it."



LINCOLN
c. 1260.

Two illustrations from *Architecture* by Sir Thomas G. Jackson

always been self growth from within. "Every fresh step taken was based on that already existing, and arose within the workshop, suggested by some new opportunity of convenience," or new material, or social demand, or fresh direction of the aesthetic sense; an unbroken continuity, a free absorption of whatever influence came from without. But with the Renaissance, after the discovery of Vitruvius, all this was reversed. Then, instead of a spontaneous artistic movement, an influence passing from builder to builder, came a law imposed from without and not at first willingly received. "Nothing like it had ever happened before. There was never another instance of a people suddenly abandoning an art they were practicing in the natural course of things, and substituting another of which the principles were unknown, and which had been laid by and forgotten for eleven or twelve centuries."

The Renaissance was at first a literary, not an artistic movement. It began in Italy, and developed into a passionate adoration of the Greek and Latin classics. It ran its course for many years before it had any effect on art. But when that effect came, it came with the same exacting idolatry of everything classic. "The discovery of Vitruvius seemed to lay the whole theory and practice of ancient architecture open to the new school of architects. Vitruvius became the architect's Bible." The trouble with so much Renaissance architecture since has been, not that it drew ideas and inspiration from Roman or Greek, but that it was so dominated by an authority. "Let us have done," Sir Thomas concludes, "with consideration of styles and turn our attention to the main object, the revival of art itself, which is a very different thing." It is not a matter of Classic or Gothic. There are, in fact, two styles only of architecture—That of freedom and common sense on the one hand, that of authority and dogma on the other."

Although the presence of these three ideas is to be observed throughout, the volume is mainly composed not of theory but of illustration, covering an immense field rapidly yet sufficiently, in a manner only possible to a historian who has achieved a mastery of the subject by such studies as Sir Thomas Jackson's larger works. It is a readable book full of memorable sayings, full of knowledge not drawn from other men's books, but directly from the studies of an architect in the buildings themselves. Finally, it is the work of a man of distinct per-

sonality, original and positive, who sees what he sees freshly and with his own eyes.

ARTHUR W. COLTON

We regret that in our February issue, in referring to "The Parthenon: Its Science of Forms," by Robert W. Gardner, we stated that Professor Gardner went to Athens under the auspices of New York University to make measurements, etc. This was not the case. We also mentioned Wm. Edwin Rudge as the publisher, whereas the book was published by New York University.

Architectural Rendering in Wash. By H. Van Buren Magonigle. Preface by Thomas R. Kimball. New York: Charles Scribner's Sons. 1926. 2nd ed. xvi. 160 pp. Ill. 6x9 1/4 in. Cloth. \$3.00.

A manual for the student in the school of architecture and the draftsman in the office, the novice and the experienced man. It discusses in detail the subject of values, the laying of washes, the repairing of defects: A chapter is devoted to the characteristics of pigments and how they act in use (matter never before made available to architects) and the working palettes of Jules Guerin, Paul Cret, Otto R. Eggers, Birch Burdette Long, Hubert Ripley, Frank Hazell, and the author. Besides the rendering of elevations, the rendering of sections, of plans, and of detail drawings is treated minutely, and a chapter is devoted to suggestions upon work in full color and free sketching.

Fresh Air and Ventilation. By C.-E. A. Winslow. New York: E. P. Dutton & Co., 1926. 1st ed. xi. 182 pp. 5x7 1/2 in. Cloth. \$2.00.

"Presenting," says the author, "in broad outline the modern conception for what good ventilation is and how we can secure it under varying conditions, in the light of recent researches, particularly those of the New York State Commission."

How to Study Architecture. By Charles Henry Caffin. New York: Dodd, Mead & Co., Inc., 1925. 2nd ed. xv. 540 pp. Over 200 illustrations. 5 1/2 x 8 3/8 in. Cloth. \$4.00.

This volume, by one of our foremost art critics, treats of architecture as a living art, growing out of both the needs and the ideals of life. It traces the course of civilization in its particular relation to architecture and the development of architecture in response to man's progress in civilization. Avoiding technicalities, the author treats of first: the principles of organic construction, as they have been affected by the purpose of the structure, the racial characteristics of the builders, local conditions, and the material and methods available; and, second, the principles of organic ornament, similarly affected.

Good Practice In Construction. Part II. By Philip G. Knobloch. New York: Pencil Points Press, Inc., 1925. 1st ed. vii. 52 full-page plates. 9x12 in. Cloth and boards. \$4.00.

In the preparation of this, the second part of "Good Practice in Construction," the aim has been to present further useful details in a convenient form for use in the drafting room. Details that the architect and draftsman are most likely to have occasion to employ in their work have been selected rather than

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those of a special character. Though many of the plates embody special knowledge, such as the details for theatres, store fronts, log cabins, etc., all are for buildings that are constantly being built in most, if not all, parts of the country and that may well come within the practice of any architect. The plates in part two do not duplicate those in part one.

Practical Building Construction. By John Parnell Allen. New York: D. Van Nostrand Co., 1926. 6th ed. revised. xii. 584 pp. Over 1300 illustrations. 5½x9 in. Cloth. \$6.00 net.

A Handbook for students preparing for the examinations of the science and art department. The Royal Institute of British Architects, the Surveyors' Institution, etc., designed also as a book of reference for persons engaged in building.

Spanish Towns and People. By Robert Medill McBride. Ill. by Edward C. Caswell. New York: Robert M. McBride & Co., 1925. 1st ed. xiv. 246 pp. Ill. 6¼x9¼ in. Cloth. \$5.00 net.

The book has both narrative and factual interest; it is valuable both for what it says and for the way in which it says it. Mr. Caswell's pencil drawings harmonize beautifully with the text, and the two together present a picture that is at once graphically realistic and charming in the romance that is never wholly inseparable from the life of yesterday and today in the country of Don Quixote. \$5.00 net.

L'Architecture des Pays-bas Meridionaux (Belgique et nord de la France) aux XVI, XVII et XVIII Siecles. By Paul Parent. Paris (France): Librairie Nationale D'Art et D'Histoire. 1926. (G. Van Oest.) 1926. 244 pp. Ill. 9x11½ in. Paper. 150 Francs.

The Faliscans in Prehistoric Times. Papers and monographs of the American Academy in Rome. Vol. V. By Louise Adams Holland. New York: The American Academy in Rome. 1925. v. 162 pp. Ill. 6x9¼ in. Cloth. \$2.50.

Ready-written Specifications. By Leicester B. Holland and Harry Parker. New York: John Wiley & Sons, Inc., 1926. xi. 274 pp. 8½x11¼ in. Cloth. \$5.50 net.

A new book presenting in concise and consistent form the major part of the material necessary for the specifications of any residence, large or small, requiring merely such supplemental clauses as local peculiarities of site or building practice, or unusual fancies of the owner may dictate. In fact, the material will very largely suffice for many other types of buildings, such as schools and colleges, churches and hotels. In arranging the material, the authors' aim has been to make the writing of specifications as quick and easy, and the omission of important items as difficult as possible. The authors have had access to the specifications of a number of leading architects and in preparing this volume, have spent several years in comparing systems, coordinating and arranging the information. Only the best of numerous actually used clauses have been included.

Architectural Iron Design and Detailing. (As required by the laws of New York.) By Daniel M. Driscoll, with an introduction by Louis Rouillon, B. S., M. A. New York: D. Van Nostrand Co., 1926. xix. 349 pp. Ill. 10½x7¾ in. Cloth. \$4.00.

An interpretation of the Building Code in its relation to decorative and structural iron work for the use of architects, students, apprentices and builders.

Brickwork in Italy. A Brief Review from Ancient to Modern Times. By American Face Brick Association, G. C. Mars, Editor. Chicago: American Face Brick Association. 1925. xix. 298 pp. Ill. 7x10½ in. Cloth. \$6.00. Half Morocco \$7.00. (U. S. A. Foreign countries plus 50c. postage.)

A very comprehensive study of the subject divided into Part 1, Brick in Roman Antiquity. Part 2, Brick in the Middle Ages. Part 3, Renaissance and Baroque Brickwork. Part 4, Brick in the Modern Period.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

Boilers. "Guaranteed Heating"—in definite terms of cast iron radiating surface that can be properly heated by each Capitol Boiler. Booklet giving all particulars covering a most important development in the heating industry. United States Radiator Corporation, 133 E. Grand River Avenue, Detroit, Mich. 4½ x 7½ in. 12 pp. Illustrated.

Ranges. Catalogue 37. "Deane" French Ranges of excellent design and economical in operation, to meet every requirement. The Bramhall, Deane Co., 261-265, West 36th Street, New York City. 6 x 9 in. 12 pp. Illustrated.

Kitchen Equipment and Labor Saving Devices. Illustrated loose leaf. Catalogue of Ranges, Vegetable Boilers, Steam Cookers, etc. The Bramhall, Deane Co., 261-265, West 36th Street, New York City. 10½ x 8½ in. Illustrated.

"Fireproof Homes of Period Design." Seventy-two designs from a national competition among architects, draftsmen and architectural students. Groups of designs of Colonial, Spanish, Italian, French, English and Modern American styles, with suggestions for the interior and exterior treatment to best harmonize with the traditional characteristics of each, with specifications for building with Structolite Fireproof materials. United States Gypsum Co., 205, West Monroe Street, Chicago, Ill. 8½ x 11 in. 112 pp. Illustrated.

Slate Roofs. A. I. A. File No. 12-D. Reliable and definite information on slate and its proper application, in relation to roofs, including types of roofs, the laying of slate, flashings, construction details and general data as well as standard specifications. National Slate Association, 791 Drexel Bldg., Philadelphia, Pa. 8½ x 11 in. 84 pp. Illustrated.

"Beautifying the Home Grounds with Southern Pine." Attractive and practical designs of ornamental fences, gateways, lattice work, entrance arches, summer houses, garden furniture etc., made of southern pine. Complete detailed working drawings and photographs. Southern Pine Association, New Orleans, La. 9 x 11 in. 32 sheets. Illustrated. 25c.

"Aluminum Paint Manual." By Junius D. Edwards and Robert I. Wray. How to select the proper paint and how to prepare and use it. Aluminum Co., of America, Wear-Ever Bldg., New Kensington, Pa. 4 x 6 $\frac{3}{4}$ in. 14 pp.

"The Hitching Post Problem is Here Again." A booklet on the financing of the construction of garages and the solution of the parking problem. List of garages constructed and under construction. The Hockenbury System Inc., 3rd and Locust Sts., Harrisburg, Pa. 8 $\frac{1}{2}$ x 11 in. 16 pp. Illustrated.

Stucco. The progress in stucco surfacing in the different styles, Spanish, Italian, English Cottage, Modern American etc., with illustrations of buildings and correct way of application. Condensed specifications, recommendations on design and construction and typical construction details. Portland Cement Association, 111 West Washington St., Chicago, Ill. 64 pp. 8 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in. Illustrated.

"New Facts about Oil Heating." Booklet telling how to obtain even temperature regardless of changing weather. Facts regarding an automatic yet simple oil burner which is guaranteed in every case. Cost of oil heating and illustrations of installations where cleanliness is maintained. The new oil burning boiler and burner. The Williams Oil-O-Matic Heating Corporation, 207 East Washington St., Bloomington, Ill. 29 pp. 7 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. Illustrated.

Oil Burners. Folder issued by The Williams Oil-O-Matic Heating Corporation, 207 East Washington St., Bloomington, Ill. 8 x 11 in. Illustrated.

"Tucc Installed Vacuum Cleaning Systems." A. I. A. File No. 35 J1. Bulletin A, 6th Ed. Vacuum cleaning data for architects and engineers, dealing particularly with cleaning systems, The Tucc, pipe and hose, and tools. The United Electric Co.,

Canton, Ohio. 8 $\frac{1}{2}$ x 11 $\frac{5}{8}$ in. 24 pp. Illustrated.

Blue Printing Machinery and Accessories. Catalogue M-23 (3rd Ed.) Illustrating the complete line of articles manufactured. The C. F. Pease Co., 875 N. Franklin St., Chicago, Ill. 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in. 64 pp. Illustrated.

"Instructions for Making Blue Prints." Booklet issued by machinery manufacturers. The C. F. Pease Co., 875 N. Franklin St., Chicago, Ill. 6 x 9 in. 15 pp. Illustrated.

"Furniture for the Drafting Room. Catalogue F-24 of drafting room furniture including the most approved styles of drawing boards, filing cabinets, drawing tables, draftsman's stools etc. The C. F. Pease Co., 875 N. Franklin St., Chicago, Ill. 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in. 39pp. Illustrated.

"Pumps for Buildings." Bulletin No. 301. Dealing with selection of pumping equipment and design and construction of pumps for buildings. Fairbanks, Morse & Co., 900 S. Wabash Ave., Chicago, Ill. 8 $\frac{1}{2}$ x 11 in. 48pp. Illustrated.

Architects Specification Bulletins in folder 29-D-2. A. I. A. Filing System.

No. 1) Automatic Water Heaters (Instantaneous type).

No. 2.) Automatic Water Heaters (Cottage Instantaneous type).

No. 3) Automatic Storage Systems for Domestic Use.

No. 4) Multi-Coil Automatic Storage Systems.

No. 5) Tank Water Heaters.

Rund Mfg. Co., 29th and Smallmar Sts., Pittsburgh, Pa. 9 x 11 $\frac{3}{4}$ in. 22 pp. Illustrated.

"A B C" Pressure Blowers and Exhausters." Bulletin No. 1608, superseding No. 8, series 6, Copyright 1925, issued by American Blower Co., Detroit, Mich. 8 $\frac{1}{2}$ x 11 in. 15 pp. Illustrated.

Metal Lath Handbook. (A. I. A. File 20 bl.) North Western Expanded Metal Products, including Kno-Burn Metal Lath. 20th Century Corrugated, Burial Vault and Econo reinforcing, Nemco Channels, Corner Bead, Waste Baskets. 16 page Specification list. North Western Expanded Metal Co., 407 South Dearborn Street, Chicago, Ill. 8 $\frac{1}{2}$ x 10 $\frac{7}{8}$ in. 16 pp. Illustrated.